

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES! Volume XII.
Whole No. 300.

NEW YORK: SATURDAY, NOVEMBER 29, 1884.

PRICE TEN CENTS.

MISS LOTTIE BEAUMONT.
Jewelry and Light Comedy. At Liberty.
Address: 100 Madison Avenue, New York.

MISS STELLA REES.
Leading Juvenile Business with Harry and Fay.
Address: 100 Madison Avenue, New York.

MISS LILLIAN GERRARD.
Address: 100 Madison Avenue, New York.

MISS ALICE THORNTON.
Address: 100 Madison Avenue, New York.

MISS LIZZIE WALSH.
Jewelry, Address: 100 Madison Avenue, New York.

MISS JEAN FURNISH.
Address: 100 Madison Avenue, New York.

MISS HELEN FLORENCE.
Address: 100 Madison Avenue, New York.

MISS MAE LEE.
Address: 100 Madison Avenue, New York.

MISS SYDNEY COWELL.
Address: 100 Madison Avenue, New York.

MISS MAY STERLING.
Jewelry and Light Comedy. At Liberty.
Address: 100 Madison Avenue, New York.

MISS ADA CAVENTISH.
Address: 100 Madison Avenue, New York.

MISS LILLIAN MORROW.
Address: 100 Madison Avenue, New York.

MISS ROSALIE GIBBERSON.
Address: 100 Madison Avenue, New York.

MISS HELEN WINDSOR.
Address: 100 Madison Avenue, New York.

MISS LINDA DIETZ.
Address: 100 Madison Avenue, New York.

MISS ADA NEILSON.
Address: 100 Madison Avenue, New York.

MISS ANNIE L. WALKER.
Address: 100 Madison Avenue, New York.

MADAME IVAN C. MICHELS.
Address: 100 Madison Avenue, New York.

MISS FAY TEMPLETON.
Address: 100 Madison Avenue, New York.

MISS AMY LEE.
Address: 100 Madison Avenue, New York.

MISS ROSE SAKER.
Address: 100 Madison Avenue, New York.

MISS EVA FARMINGTON.
Address: 100 Madison Avenue, New York.

MISS CARRIE E. DANIELS.
Address: 100 Madison Avenue, New York.

MISS LOUISE MULDER.
Address: 100 Madison Avenue, New York.

MRS. SOL SMITH.
Address: 100 Madison Avenue, New York.

MISS REGINA DACE.
Address: 100 Madison Avenue, New York.

MISS FLORENCE MARRIAT.
Address: 100 Madison Avenue, New York.

MISS MARIE TAYLOR.
Address: 100 Madison Avenue, New York.

MISS ALICE G. SHERWOOD.
Address: 100 Madison Avenue, New York.

MISS EDITH FARR.
Address: 100 Madison Avenue, New York.

MISS LAURA LAWRENCE.
Address: 100 Madison Avenue, New York.

MISS EMMA LATHAM.
Address: 100 Madison Avenue, New York.

MISS MINETTE THOMPSON.
Address: 100 Madison Avenue, New York.

MISS ANNIE WAKEMAN.
Address: 100 Madison Avenue, New York.

MISS ADELAIDE CHERRIE.
Address: 100 Madison Avenue, New York.

MISS MAY WADE AND LITTLE LULU.
Address: 100 Madison Avenue, New York.

MISS ISABEL JACKSON.
Address: 100 Madison Avenue, New York.

MISS HELEN BANCROFT.
Address: 100 Madison Avenue, New York.

MISS EMMA LAWSON.
Address: 100 Madison Avenue, New York.

MISS MULHOLLAND.
Address: 100 Madison Avenue, New York.

MISS ANNIE MORROW.
Address: 100 Madison Avenue, New York.

MISS AGNES HERNIMAN.
Address: 100 Madison Avenue, New York.

MISS KESSIE FENTON.
Address: 100 Madison Avenue, New York.

MISS EMILY HEADLAND.
Address: 100 Madison Avenue, New York.

MISS MAUD GANNON.
Address: 100 Madison Avenue, New York.

MISS CAROLINE NATHAN.
Address: 100 Madison Avenue, New York.

MISS AMY GORDON.
Address: 100 Madison Avenue, New York.

MISS MATHILDE RIENHAULT.
Address: 100 Madison Avenue, New York.

MISS MAMIE E. JOVE.
Address: 100 Madison Avenue, New York.

MISS MARY JEFFE.
Address: 100 Madison Avenue, New York.

MISS KATE HALL.
Address: 100 Madison Avenue, New York.

MISS NELIE JONES.
Address: 100 Madison Avenue, New York.

MISS HATTIE BAKER.
Address: 100 Madison Avenue, New York.

MISS ANNIE D. WARE.
Address: 100 Madison Avenue, New York.

MISS LIZZIE McALL.
Address: 100 Madison Avenue, New York.

MISS MARGARET MILLER.
Address: 100 Madison Avenue, New York.

MISS ROSE CALHOUN.
Address: 100 Madison Avenue, New York.

MISS ALICE HASTINGS.
Address: 100 Madison Avenue, New York.

MRS. J. R. HEALY.
Address: 100 Madison Avenue, New York.

MISS SOPHIE LINGWORTH.
Address: 100 Madison Avenue, New York.

MISS HELEN A. TRACY.
Address: 100 Madison Avenue, New York.

MISS LEONORA BRADY.
Address: 100 Madison Avenue, New York.

MRS. SCOTT-HUGHES.
Address: 100 Madison Avenue, New York.

MISS RACHEL HOLCOMBE.
Address: 100 Madison Avenue, New York.

MISS MAMIE GOLDENSTEIN.
Address: 100 Madison Avenue, New York.

MISS ADELE CORNALLA.
Address: 100 Madison Avenue, New York.

MISS ADELE BENTON.
Address: 100 Madison Avenue, New York.

MISS ELLIE WILTON.
Address: 100 Madison Avenue, New York.

MR. JOHN J. WILLIAMS.
Address: 100 Madison Avenue, New York.

MISS HELEN CORLETT.
Address: 100 Madison Avenue, New York.

MISS ADELE PAINE.
Address: 100 Madison Avenue, New York.

MISS JULIA M. MITCHELL.
Address: 100 Madison Avenue, New York.

MISS FLORENCE D. BELLOTT.
Address: 100 Madison Avenue, New York.

MISS HELEN REIMER.
Address: 100 Madison Avenue, New York.

MR. HENRY E. ELLIS.
Address: 100 Madison Avenue, New York.

MR. GEORGE E. FOLETT.
Address: 100 Madison Avenue, New York.

MR. CHARLES G. ALLEN.
Address: 100 Madison Avenue, New York.

MR. GEORGE H. LEROUX.
Address: 100 Madison Avenue, New York.

MR. WALTER GORE.
Address: 100 Madison Avenue, New York.

MR. GEORGE E. OWEN.
Address: 100 Madison Avenue, New York.

MR. ALFRED L. GIBSON.
Address: 100 Madison Avenue, New York.

MR. RICHARD YARNEY.
Address: 100 Madison Avenue, New York.

MR. PHILIP BUCK.
Address: 100 Madison Avenue, New York.

MR. GEORGE W. FERGUSON.
Address: 100 Madison Avenue, New York.

MR. ARTHUR LINDEN.
Address: 100 Madison Avenue, New York.

MR. JULIAN BAKER.
Address: 100 Madison Avenue, New York.

MR. ED. P. TERRY.
Address: 100 Madison Avenue, New York.

MR. HILTON GIBSON.
Address: 100 Madison Avenue, New York.

MR. WALTER MORTON.
Address: 100 Madison Avenue, New York.

MR. JAMES COOK.
Address: 100 Madison Avenue, New York.

MR. CYRIL BAILEY.
Address: 100 Madison Avenue, New York.

MR. PERCY COOPER.
Address: 100 Madison Avenue, New York.

MR. HARRY SULLIVAN.
Address: 100 Madison Avenue, New York.

MR. GEORGE L. ELLIS.
Address: 100 Madison Avenue, New York.

MR. JOHN GILBERT.
Address: 100 Madison Avenue, New York.

MR. JAMES HILL.
Address: 100 Madison Avenue, New York.

MR. FRED LEE.
Address: 100 Madison Avenue, New York.

MR. DAVENPORT BROWN.
Address: 100 Madison Avenue, New York.

MR. JOHN WILSON.
Address: 100 Madison Avenue, New York.

MR. R. D. HANSELL.
Address: 100 Madison Avenue, New York.

MR. CORNELIUS HASTINGS.
Address: 100 Madison Avenue, New York.

MR. HENRY BROWN.
Address: 100 Madison Avenue, New York.

MR. D. H. WILSON.
Address: 100 Madison Avenue, New York.

MR. LEO COOPER.
Address: 100 Madison Avenue, New York.

MR. CHARLES A. BENTON.
Address: 100 Madison Avenue, New York.

MR. J. W. HANCOCK.
Address: 100 Madison Avenue, New York.

MR. JAMES O'HARA.
Address: 100 Madison Avenue, New York.

MR. GEORGE LAWRENCE.
Address: 100 Madison Avenue, New York.

MR. FRANK LAMINGTON.
Address: 100 Madison Avenue, New York.

MR. ARTHUR BARTON.
Address: 100 Madison Avenue, New York.

MR. JAMES L. CANNON.
Address: 100 Madison Avenue, New York.

MR. JOHN H. GLOVER.
Address: 100 Madison Avenue, New York.

MR. RUSSELL S. GLOVER.
Address: 100 Madison Avenue, New York.

MR. PERCY MILLIN.
Address: 100 Madison Avenue, New York.

MR. H. J. EAVES, CHITRELL.
Address: 100 Madison Avenue, New York.

MR. JOHN T. MALONE.
Address: 100 Madison Avenue, New York.

MR. JAMES HARRISON.
Address: 100 Madison Avenue, New York.

MR. CHARLES F. TINDAY.
Address: 100 Madison Avenue, New York.

MR. RICHARD WAINWRIGHT.
Address: 100 Madison Avenue, New York.

MR. JAMES E. MURPHY.
Address: 100 Madison Avenue, New York.

MR. FRED A. J. DUNWICK.
Address: 100 Madison Avenue, New York.

MR. FRANK WILLIAMS.
Address: 100 Madison Avenue, New York.

MR. JOHN W. ARCHER.
Address: 100 Madison Avenue, New York.

MR. BENJ. MAGNIEV.
Address: 100 Madison Avenue, New York.

MR. J. W. NELL.
Address: 100 Madison Avenue, New York.

MR. OWEN LEE.
Address: 100 Madison Avenue, New York.

MR. E. W. LITTLE.
Address: 100 Madison Avenue, New York.

MR. W. A. EDWARDS.
Address: 100 Madison Avenue, New York.

MR. FREDERICK DARRILL.
Address: 100 Madison Avenue, New York.



THOMAS W. KEENE.

MR. ALFRED E. COLEY.
Address: 100 Madison Avenue, New York.

MR. HARRY FARMER.
Address: 100 Madison Avenue, New York.

MR. JAMES ARNOLD-MORRIS.
Address: 100 Madison Avenue, New York.

MR. FLOYD COOK.
Address: 100 Madison Avenue, New York.

MR. E. T. WEBER.
Address: 100 Madison Avenue, New York.

MR. HARRY L. PATTERSON.
Address: 100 Madison Avenue, New York.

MR. FRANK I. SEAVE.
Address: 100 Madison Avenue, New York.

MR. RUSSELL BARNETT.
Address: 100 Madison Avenue, New York.

MR. JAMES GILBERT.
Address: 100 Madison Avenue, New York.

MISS HENRY ANDERSON.
Address: 100 Madison Avenue, New York.

MR. WILLIAM GILL.
Address: 100 Madison Avenue, New York.

MR. HARRY C. BINGHAM.
Address: 100 Madison Avenue, New York.

MR. JOHN SAUNDERS.
Address: 100 Madison Avenue, New York.

MR. J. M. LARKIN.
Address: 100 Madison Avenue, New York.

MR. HENRY H. HALFORD.
Address: 100 Madison Avenue, New York.

MR. D. CHAPLIN.
Address: 100 Madison Avenue, New York.

MR. LEWIS MITCHELL.
Address: 100 Madison Avenue, New York.

MR. L. N. DEER.
Address: 100 Madison Avenue, New York.

At the Theatres.



We believe that M. B. Leavitt is responsible for the introduction to New York of *An Adamant Eden* on Monday night at the Comedy Theatre. It is true Mr. Leavitt, who has always been associated with big shows and musicals, thought it best to remain in the background in order that the affair should in no way be prejudiced by association with a name that is identified with Roubin-Hendy companies and little things like that. But despite this modesty there is a sense of Leavitt about the show which cannot be mistaken.

The theatre was literally packed to suffocation. The sides and stairways were thronged. Very few women were among the audience. The title of the burlesque and the "lead" printing put out had repelled them while it had attracted the men. The attendance very evidently expected to see and hear something incident. Just restoration was visited upon their midst in the densely packed and impenetrable congregation of men with which they were edited. Fully half the people went away after the first act. The rest stuck it out bravely to the end.

An Adamant Eden is an alleged burlesque of an extravaganza which achieved some success in Boston. It has acquired some notoriety through the country under Leavitt's management, from the fact that its posters have frequently been torn down from the walls by right-minded indignation, provincial, and its program has contained one universal howl of condemnation. Only women take part in the performance. With a couple of exceptions they are a crowd of old and ugly dames cheaply tagged out in expensively dressed, who sing a lot of music as ancient as themselves, and engage in the perpetration of every conceivable form of silliness. The argument of the piece, as nearly as we can make out, concerns the experiences of the female inhabitants of an island called Eden, who launch man from their territory and try the virtues of potent rule. The dialogue, as we have said, is inane. The spectators' only chance to laugh was afforded by the fring off of several characters given sometime B. C. Topsy Vene worked so industriously to make the miserable conception palatable that we must award her a word of praise. But with the exception of her and Marie Sanger there was actually deserving sight but commiseration. Pauline Hall has no burlesque talent. She is slow and stupid and she sings like a variety-hall balladist. The age of the other members of the cast and the chorus commands respect, as we will let them pass in silence. Of female operetta, *The Adamant*, preceded the burlesque. It was very poorly sung and acted by Miss Vene and Marie Hall.

A female orchestra, composed of musicians who recently played at one of our best gardens, dismissed the fact that for this kind of work the men are more competent. The piano fortunately was to be tolerably handled, so the defects of the other instrumentalists were not always apparent. But they played weakly and out of time, and the leader had no power to keep her band together. She was a purely ornamental institution on this occasion.

Mr. Rankin's season of stock productions was very successfully begun at the Third Avenue Theatre Monday evening with the first performance in America of a melodrama, by George Crompton and Henry Pettit, called *Notice to Quit*. The piece is replete with telling situations, the story is one that awakens deep interest and the excellent manner in which the play was acted delighted the large and demonstrative audience.

The plot of *Notice to Quit* runs as follows: The private marriage of a landed proprietor has cost a doubt upon the legitimacy of his son, and before explanation can be given the former dies leaving his secret known only to the village blacksmith in whose family the son has been brought up. Jealousy between the high-born youth and the legitimate son of the blacksmith, who believe that they are related as brothers, animates the villain who has succeeded to the estate, and who overhears a conversation which threatens to upset his possession of it. He formulates a quarrel between the boys, and in a fight the smith's son is left for dead, while his father shelters the supposed murderer until he can fly from justice. The terror of this crime and the abstraction of a sheet from the parish register, destroying the only proof of the hero's lawful birth, give the villain every opportunity to make everybody miserable through three acts. He then seeks the hand of the hero's intended, who is the daughter of a former curate of the church, but she rejects him with scorn, and a summary notice to quit his smithy brings

from the old smith a determined intent to yield up his adopted daughter. Everyone is on hand just at the proper time, and while the robbery of his birth record is being attempted the hero succeeds in entering the church and anticipates the scheme by sending a himself. The villain then flies the church in despair, and is confronted by the entire family, who, with his confederates, surrender him to justice. The appearance of the absent son, returned from sea, and the proofs of legitimate birth of the hero, satisfy the wants of the characters, and all ends happily.

The scenery and mechanical effects were very fine, especially the firing of the old church. Frank Mordant, J. J. Walker, Rowland Buckner and others received a warm welcome before they had time to speak their lines; and Mr. Rankin was also given a hearty "send off." Notice to Quit will be played as long as it attracts. Then another drama will be produced.

At the Grand Opera House *Called Back* is being played this week. The opening house was very large and the play was received with more enthusiasm than it ever had at the Fifth Avenue. The original scenery was used and the cast employed many of the people who were seen in it before. Mr. Manell's Gilbert Vaughan has not improved. It is a good enough performance, but by no means does it stand out as it should. Mr. Flackton as Doctor Cerri and W. J. Ferguson as Macari repeated their previous successes and were called out during the evening. Jessie Milward and Marie Burroughs, as Pauline and May respectively, won the favor of the audience. Next week the stage of this theatre will be taken possession of by Harrison and Gourlay with *Shipped by the Light of the Moon*.

A capital show is given at Tony Pastor's this week. From first to last the programme brims with interesting features. The specialties include singers, dancers, comedians, a prestidigitator, gymnasts and an equilibrist. On Thanksgiving Night Mr. Pastor annexes the Academy of Music, as is his wont, to accommodate the multitude that always wants to celebrate the occasion under this popular manager's eye.

Mr. Miner's Silver King company drew a large house to the People's on Monday. Mr. de Belleville was very successful as Wilfred and Nellie received admirable treatment at the hands of Eleanor Carey. Mr. Ross as the Spider and Charles Foster as old Combs were particularly good. The sensational episodes of the drama awakened great applause. Although the intermissions were short, the performance did not end until nearly half past eleven. The Wilbur Opera company in *Giro-Giro*, *The Little Duke* and *Estrella* will be next week's attraction.

Duprez and Son, Bankers and Brokers, was brought out with indifferent success at the Union Square Theatre last Wednesday night. It is a translation, by A. R. Cazaux, of Adolph D'Ennery's domestic drama, *La Vengeance*. D'Ennery wrote the piece nearly thirty years ago, and as the materials of which the story is composed have since then been used again and again by other playwrights, they cannot, by any stretch of the imagination, be said to possess the charm of novelty. The situations are good in some instances, but as the spectator is enabled to accurately forecast what will happen in the other acts at the conclusion of the second, they lose, from anticipation, a good deal of strength. Evidently the management did not have very solid expectations on the play, for they did not go to any unnecessary expense in mounting it. Mr. Cazaux may be credited with having made a good translation. The dialogue is terse and smooth. But Duprez and Son lacks the elements of success at the present day, and its cold reception at the hands of the first-night audience was nothing more than might have been looked forward to by anybody who had a knowledge of the original.

Mr. Duprez is a banker, whose son, Armand, has caused him trouble and annoyance by squandering large sums of money at cards and in other dissipation. An illegitimate son is employed by the banker as a clerk. Albert—that is his name—incurs a gambling debt while preoccupied with thoughts of Louise Rousseau, the woman he loves, which he is unable to pay. Elaine, Duprez' ward, who loves the young man, learns of his trouble, and without his knowledge sends the amount of his loss to his creditor. About the same time Armand robs the safe of the bank and suspicion falls upon Albert, who cannot account for the money with which his debt was mysteriously paid. Duprez turns him out. He loves Louise Rousseau and marries her. He is suddenly struck blind. Then Armand appears to make love to the wife and harass the hero. In the last act Albert's sight is miraculously restored and Elaine comes out of a convent to clear him of suspicion of the theft. Armand is exposed by means of a sketch made of the robber from memory by Albert.

J. H. Barnes played Albert with considerable effect. He was earnest, but not forcible; natural, but not dramatic. At two or three points, however, he did some very good work. Joseph Waring was a capital villain, playing Armand excellently. Mr. Stoddart as a humpbacked doctor, made the hit of the performance. He delineated with striking fidelity

the wild humor and pathos of the sorry-souped man with an ever-present consciousness of his deformity. Misses Jensen and Hamilton were about equally successful as Louise and Elaine.

Investigation will run a little more than a month longer at the Comique, and then Mr. Harrison's native son, *Jack-o'-the-Box*, will be given to the public. On Wednesday night the sixth performance of *Investigation* will be celebrated by the distribution of appropriate souvenirs to lady visitors. They are in the form of painted glass opera-glasses containing little of the play.

Fedora has been seen by immense audiences at the Fourteenth Street Theatre since our last issue. Seats are booked a long way ahead, and Miss Davenport's engagement, in every sense, is a duplication of last season's success. It will continue two weeks longer.

Fantasma is an undoubted "go" at the Fifth Avenue Theatre, the third week showing no falling off in the attendance. The pantomime is seen by many children who have had no opportunity of patronizing this kind of entertainment for a good while.

Lords and Commons was played at Daly's Theatre for the last time on Monday. For Tuesday evening—two late to notice in this *Mirror*, owing to its being sent a day earlier to press than usual—a new comedy, adapted from the German by Mr. Daly, was announced. The cast embraces the full strength of the admirable stock company.

The Private Secretary and "standing room only" are synonymous terms at the Madison Square Theatre. The receipts are really remarkable, and the frothy comedy seems now to be assured a substantial career. Wednesday afternoon Harriet Jay's postponed *Clancarty* matinee takes place at this house.

Mr. Irving's engagement has been steadily prosperous, the Star Theatre being well-filled at every performance. On Wednesday night, for the first time in this city, the English star will be seen as Hamlet. The house is sure to be crowded, and it is equally certain that Irving's conception of the moody Dane will stir up a vast amount of criticism. Edwin Booth's Hamlet is our public's ideal. Irving's Hamlet is the very antithesis of that, so the actor will have a hard task to make his impersonation admired.

Adonis is yet a big drawing attraction at the Bijou Opera House, and Mr. Dixey appears to be making himself more and more of a favorite from week to week. There has been no talk about changing the bill. It is pretty certain Adonis will be kept on until after the holidays.

Constance, in spite of the fine scenery and good acting, has proved the failure at Wallack's that *The Mirror* predicted. On Wednesday evening it is to be withdrawn and *Bachelor of Arts* substituted. Mr. Wallack reappearing in a character wherein he used to be very happy. The piece will be preceded by the comedietta, *A Sheep in Wolf's Clothing*. Miss Coghlan and Mr. Tearle acting the opposite parts. This will be continued until Mr. Carleton's play, *Victor Durand*, is in readiness for production.

John A. Stevens acted in Panton's *Slave* before a fair house at the New Park Theatre on Monday night. We have had occasion to speak of this play several times, and there is no need of pointing out its merits and faults. The piece was very well performed, all things considered.

Monte Cristo will be played at Niblo's Garden until Saturday night, and on Monday Lynwood will be put on, with Miss Granger at the head of a good company.

The Elks' benefit at the Grand Opera House last Thursday afternoon was a great success in both the artistic and pecuniary sense. A small army of clever people, from Henry Irving to Henry Dixey, appeared in a varied and attractive bill. It was nearly six o'clock when the performance ended.

The Musical Mirror.

Nell Gwynne is doing badly at the Casino. The piece will be taken off soon and Prince Methusalem revived until after the Christmas holidays, when *Apajun* will be brought out in fine style. The concert on Sunday night, at which a number of Mapleson's people appeared, was well attended.

Koster and Bial's presents an attractive vocal, instrumental and specialty programme this week. The artists engaged here are always the best procurable in their several lines, and the visitor is certain of enjoying a light and pleasing entertainment. Novelities are constantly secured, and the hall, owing to its unconventional character, is a unique place of resort.

Owing to the similarity in the titles of the piece now playing at the Union Square and that of Carleton's play at Wallack's the name of the latter has been changed to *Victor Durand*.

Mr. Irving's New Biographer.

It may seem strange to call any biographer and eulogist of Mr. Irving a "new biographer." The books that tell of Mr. Irving's life and struggles—especially his struggles with unscrupulous critics—have followed one another so fast within a few years that it has been hard to keep track of them. It was supposed that the ultimate work of history had been accomplished when Mr. Joseph Hatton prepared Mr. Irving's "Impressions of America," with the impressions left out. I should like some one to explain why Mr. Irving needs to have a score of books written about him. The new papers make noise enough, certainly, without the help of book-makers. Moreover, it is not absolutely necessary to have Mr. Irving on our throats. He has been tried, judged, and accepted. Opinions may not be unanimous as to the precise value of his art, or to the exact measure of his ability. But that counts for little. Original men always lay heavy obligations on criticism, and these are fulfilled according to the lights of each critic. If certain writers and a certain part of the public still dislike Mr. Irving, it is still true that Mr. Irving is an actor of intellect and distinction, an artist whose triumphs have been fairly won.

The present writer will hardly be taken into the fold as a eulogist of Irving. He was among those who, a year ago, found most fault with Mr. Irving's affectations and eccentricities. But it is quite true that what is fine, genuine and original in Mr. Irving's acting, grows subtly into the favor and sympathy of an intelligent observer. It is also true that Mr. Irving is one of those actors who continue to learn. He has, for example, inimitable faults of speech and manner. These were painfully accentuated, it seemed to me, last year. They had been even more accentuated in London; but they are considerably less accentuated now, as this was made evident the other night when Mr. Irving acted *Shylock* at the Star Theatre. Mr. Irving's *Shylock* was formerly a restless, spasmodic, awkward performance; laborious and feebly forcible. Now it is reposeful, intense and picturesquely effective in the trial scene. That, at any rate, is the change as I see it.

There is something high and human in the spirit that Mr. Irving brings to his work. This spirit should outweigh many eccentricities and physical disadvantages. And, after all, if Mr. Irving were a perfectly correct actor, would he be as interesting to us as he is? Would we persist, as we do, in discussing his acting with heat, in denouncing one of his judgments, and therefore, in helping to maintain Mr. Irving's popularity? It is not an entirely good thing for an actor, or for a man at work in any of the arts, to be accepted off-hand. It is the frailty of our nature to like the diamond in the rough.

But I did not begin this article to criticize Mr. Irving's acting, nor to make myself out one of his admirers—though it must be confessed that men of sincerity and knowledge in art are not obliged to beg for admiration, since they command it. My purpose was to say something about Mr. Irving's latest biographer, Mr. Frederic Daly. It is an unlucky fact for Mr. Daly that he happens to be Mr. Louis Austin and Mr. Irving's private secretary. It might be taken for granted that Mr. Irving's private secretary would write about the actor in an abnormally panegyric strain. Mr. Austin—or, as he calls himself, Mr. Daly—has undoubtedly exerted himself with a great deal of vigor in behalf of Mr. Irving. Like the rest of that actor's eulogists, he assumes too readily the part of an apologist and a critic of critics. Why should Mr. Irving be apologized for and defended? Cannot his art stand on its own feet? And, for heaven's sake, let the critics have their say. They are not infallible, nor invariably wise. But it is their business to talk.

There is a kind of reasonableness and cleverness in Mr. Daly's book, "Henry Irving in England and America, 1853-84," that is not discovered in Mr. Hatton's "Impressions." Both men are out in our eulogists. They have little to say against their friend, and they have everything to say against those who refuse to regard Mr. Irving as a very great, in fact, a very great actor. They are apt to be absurd because they are unable to be critical.

Still Mr. Daly's book has, if one may stretch amiability as far as possible, a *raison d'être*. In this, as in many other respects, it is unlike Mr. Hatton's book, which was evolved from nothingness. Hatton presented Irving as a person—not an altogether pleasant or sensible character. Mr. Daly presents the actor as a person who has been maligned or misunderstood by newspaper critics, by American critics among others. Mr. Daly ridicules—sometimes with bright effect—many of the criticisms which were directed against Mr. Irving a year ago; his opinions, however, would have a more apparent value if they were less monstrously indulgent.

It would be unjust to underrate Mr. Daly's book, which is written with care and intelligence, and has simply a wrong starting-point. The biographical part of it is skillfully managed. The gradual development of Mr. Irving through ordinary to extraordinary characters, his passage from the Vaudeville Theatre to the Lyceum, and from light comic parts to intense personalities, like *Mathias*, *Eugene Aram*, *Charles I.* and *Hamlet*—all this is explained concisely and clearly. Many errors have crept into accounts of Mr. Irving's career, and

these were, it will be remembered, some very important ones to Mr. Towner's *Century* article. Mr. Daly speaks from before the throne, and it is not likely that any serious mistakes can be found in his biography. There is a popular impression that Mr. Irving was not a successful actor until he combined management with acting at the Lyceum Theatre. On the contrary, he had previously established himself solidly as a comedian. He had done parts like *Harry Darnley*, *Charles Surface*, *Peruchio*, *Young Marlow*, *Captain Absolute*, *Mr. Chremis*, *Jangle*, *Dorlcourt*, and he had also acted *Robert Marston*, *Bill Sykes*, and other notorious villains. He was regarded with admiration in most of these characters, though Mr. Irving's humor does not strike one now as a particularly real thing. But Mr. Daly's remarks with satisfaction. "In this impressionation (Daly's word) in 'The Belle's Stratagem' some of the most agreeable qualities of the actor's style, the artistic refinement, the distinction, and the delicate humor, were conspicuous, and the performance was received with great favor. After a lapse of seventeen years Dorlcourt still holds a place in Mr. Irving's repertoire, for it is a pleasant specimen of his lighter comedy, and it serves to confound the skeptics who say he is never graceful." Mr. Irving won his great success at the Vaudeville as *Digby Grant* on the Two Ropes, and afterward went over to the Lyceum Theatre—a proceeding which was the beginning of a new and brilliant life. He served as the leading actor at the Lyceum Theatre, under the Batemans' management, and later as the director of that theatre, is known to everybody who reads habitually about the stage.

Mr. Daly admits that Mr. Irving received a check after the production of *Othello* at the Lyceum. The revival of *Macbeth* had not been impressive; *Othello*, in the judgment of various critics and playgoers, demonstrated the fact that Mr. Irving lacked the passion and power for tragedy. Mr. Daly's comment on the *Othello* revival is characteristic: "When Mr. Irving first played *Othello* he was picturesque, as he always is, and in the last act his representation of *Othello's* sacrifice of Desdemona was singularly true and moving; but the exaggeration of vehemence in some passages marred the effect of the impersonation as a whole. There was at this time a reaction against his method, which to some people seemed likely to be fatal. One authority announced with much self-satisfaction that Mr. Irving's experiments in Shakespeare were at an end, and all lovers of sound acting were bidden to rejoice over the failure of so audacious an innovator." This qualified and hesitating confession is akin to the "criticism" on Mr. Irving's Melotte, a weak and useless performance: "Claude Melotte cannot be ranked amongst Mr. Irving's best impersonations. Many an inferior actor might be much more at home as the rhetorical but commonplace lover of Lord Lytton's play. Mr. Irving's versatility is remarkable; but it is no disparagement to his art to say that, though he can be many things by turns, he cannot be the lover who is perpetually in transports about his mistress' eyebrows." Since Mr. Daly was trying so hard here to be honest, why did he not admit frankly that, because Claude Melotte is a passionate and youthful lover, Mr. Irving could not act the character. Never mind the eyebrows of Pauline, Mr. Daly. You have said of Mr. Irving's *Romeo*, with unexpected candor: "Many a more difficult and complex character he has mastered, but the element of boyish passion was scarcely within his resources." That scarcely is the saving grace of the eulogist.

The part of Mr. Daly's book which will be most interesting to us is comprised in the chapters entitled "The American Tour" and "American Criticism." Mr. Daly seems to believe that American criticism is certainly worth having so long as it sings the glory of Irving. When it does considerably less than that he objects to it with strenuousness. We are informed that "Mr. Irving must have smiled one of his most sadistic smiles when he heard that the hostility of one particular critic in New York was supposed by some of his countrymen to have sealed his doom." The fact is, rather, that Mr. Irving must have smiled gloomily. He has never been able to accept the hostility of critics, and he has frequently imagined that critics are hostile when they are simply honest. His amiable attentions to several writers for newspapers in this country appeared to show that he cared overmuch for their good opinions. Occasionally Mr. Daly becomes impatient: "To some *Shylock* was 'imperfect' and 'amounted to nothing at all.' These judges would probably have appreciated the acting of Edwin Forrest on a certain occasion when, in a stage fight, he knocked down all the 'supers,' and was rewarded for this exhibition of brawn by enthusiastic applause." These judges, it must be admitted, admired Mr. Forrest, a man of noble and imperial genius. They are not afraid of strength when it is displayed magnificently, with robust and true inspiration. Furthermore, they had seen *Shylock* acted with considerable ability before Mr. Irving had condescended to teach them how *Shylock* should be acted.

Mr. Daly has a buzzing bee in his bonnet. He looks upon Mr. Irving submissively as the educator of the American people. He does not, perhaps, know that, long before Mr. Irving came into prominence, Shakespearean plays had been given in New York with splendid scenic effect, and by noteworthy actors. It is true that Mr. Irving has a commanding place now as a producer of plays; that he is, in the most significant sense, an educator. Nevertheless, though he is setting us an admirable example, and though his entire method as a manager must be commended warmly, we are still not quite barbarians. The old Booth's Theatre revivals and the Fifth Avenue Theatre revivals have hardly been surpassed by Mr. Irving, and many of the devices that seem original in the Irving presentation have belonged for years to the traditions of our own stage.

The "Mithraic" strain of Chicago criticism toward Mr. Irving satisfies Mr. Daly completely. He describes it appropriately as "Chicago rectify." He quotes with pleasure this highly florid tirade: "In the characters of *Benedick* and *Hamlet*, *England's* greatest actor has trusted both poles of Shakespeare's universal genius, interpreting the poetry of joyous sunshine and the poetry of starless night." There's romance, says Ophelia: "That's for remembrance." But there

who have enjoyed Ellen Terry's exquisite art, who have followed her through the golden hours of comedy, or up the sublime heights of pathos, will need neither commentary nor commendation for kind thought. About the same quality of historical study and devotion to Chicago and in other places to Mr. Irving. And Mr. Daly adds: "There is no reason to believe that the colony of the Chicago press was a whit in excess of the popular sentiment." Also: "then, for popular sentiment."

Mr. Daly makes a good point against several well-known and able critics—chiefly Mr. Towner, Mr. Winter and Mr. Clapp—when he says that, while they try frequently to argue against the total effect of some performance in terms of almost extravagant praise, Mr. Towner, who wrote about Mr. Irving in the *Post* and the *Century*, is hardly single over the main of Mr. Daly's disquisitions. But I am quite sure that Mr. Towner is equal to this emergency. Mr. Daly comes finally, after a copious display of eloquence, to the following sage and comforting conclusion: "I have endeavored to show that the most conspicuous attempts in America to defeat from Mr. Irving's reputation result on the heads of their authors."

But it is well known that the critics have had heads.

GEORGE EDGAR MONTGOMERY.

The Giddy Gusher.



Ever since the posters went out at the door of the Comedy Theatre announcing an Adamless Eden in preparation, an army of men have been hanging round it. Miss Clay in London tossed a job of this kind once, and a very melancholy affair it was. There is no getting away from the fact that men are necessary evils, and of two evils the least. Heaven defend me from any calamity like that of my Aunt Maria's brother.

She buried one husband, divorced a second and then took to spiritualism. In a séance she had with the spook of Rachel or Sarah or some other Bible woman, she got the direct information that for those Christian females who had suffered in this world, there was a little seven-by-nine plot in Heaven upon which the foot of Celestial man might never tread. I have had nightmare several times since, in which I have dreamed that I had slipped in and for sins done in the body was doing the lonesome nightgown act in that Adamless Eden, and Adamless comfortable situation. I found it than breaking my heart over some attractive man's iniquity.

I love to spill ink on masculine infirmities and champion the weaker sex, but all the time I know it is the weaker sex in honesty of purpose, in fidelity and faith. No woman has more female friends than I, and very few have more enemies. I could convert my enemies into friends by a half hour's talk, and any friend I have would throw me over for a man and sell me out body and boots for a second-hand pair of pants. Being filled to my collar-bone with chunks of this sort of knowledge, it isn't strange that I take little stock in an Adamless Eden—or a Manless Heaven.

Ten female ladies of snug fortunes one Summer banded together and hired a house in a neighboring city, determined that no man should cross their threshold, no masculine element enter upon their domain. A lady doctor killed one of the party the first week; so an exception was made in the rules, admitting a man doctor. A neighbor opened some windows on their premises and they went to law and patronized a female lawyer. They escaped State Prison by the merest chance. Under the guidance of the she solicitor they were indicted for arson, embezzlement and infanticide. The defendant ran out a bay window and got counsel fees and alimony out of every one of 'em, and the eldest died of mortification and suppressed sips. They cultivated a garden with such success that gladioli bulbs were boiled and mashed for potatoes, and poison parsley was picked and used for canary seeds in cake, and two of 'em died in consequence. This left six. One of these ran away with the undertaker who came in with the trunks and ice-box, so then there were five.

The founder of the order fell off a step ladder putting up a stovepipe, paralyzed a spinal column, and was put in a hospital for life, and the quartette remaining sat up boldly and sang "Bother the Men." A good-looking burglar broke in one night, got all the spoons, and captured the sentimental member of the gang, who packed her traps and helped him carry off the booty. The detective who came to work up the case mashed the tallest of the trio, and the pair remaining after the grapple's deflection fell to quarrelling over a minister who came to live across the street. The strongest stabbed the weakest in thirty-

four places with a pair of humbuckle scissors, and the authorities hang the last of the ten before Winter fairly sets in.

My faith in the continuity of things entirely female, you see, is much shaken by this historically-accurate chronicle of "One Summer." Come on with me for a trip across the Square to THE MILK-ROOM office, and let's see how many men we'd like to exclude from our Eden. This man who meets me opposite the hospital, and speaks in a hoarse whisper, Dr. Foster Barker, he has done more for the sex than any man in town—though perhaps an army of women will cry out "What's the matter with Dr. Robertson?" Well, Dr. Robertson is not as old as Dr. Barker. This extremely polished Chamberlainean gentleman is Mr. Tiffany that we meet at the corner of Fifteenth street and Union Square. Heaven! what a din would be raised if we barred out Tiffany. "Give me Tiffany or give me death," says an enthusiast. Do you see this suave, smiling gentleman advancing with more than cordiality in his countenanced hand? That is Low, of the Colonial Exchange. Do we put up the bars here? I guess not. We may want to go to Europe, and Low is the man in that event. This dark and dapper little fellow with the air of knowing it all, like Ned Harrigan, is Reemtsma. Do we have moneymen and credit and need the news from Europe, Japan and Urope? Then make no mistake and take in Reemtsma. There's a glint and a gleam of perennial good-nature and eye-glances on the fresh face that meets us at the corner of University place. Dear Henry French—always jolly, unchangingly cheerful, Henry is taken in. Eden would not be Eden without our Henry.

And now, Maria, the plot thickens. Here's Fourteenth street and Broadway. Here's Jake Kummacher, one of the priors in the matrimonial lottery. Here's Benson, all smiles that the reputation of "Theorie" has been vindicated. I say to him in passing: "Did you give that wastrel woman work?" "No, but I gave her a ton of coal to fire things up 'till she gets a job," he responded, and I know my last application to that unfeeling source of relief has been heard. This tall, dark man, with the earnest eyes and enthusiastic utterance, speaking with so much animation to the fluid gentleman who has his right duke done up with as much care as a six-day-old baby, is Steele Mackaye, and my gusty friend is Jim Collier. Could we get along without this pair? I think not. And here's Shook—methinks 'em a good pair to draw to. There's dear Billy Birch, who has done so much for our pleasure in past times. He is clapping hands with that best of friends, Tony Pastor. There is no more difference in the Tony of to day and the Tony of ten, fifteen, yes twenty years ago, than there is in the benignant face of George on Horseback who is prancing on his pedestal out in the Square.

I heard Starr King once preach a sermon on the way to preserve youth, and he said: "Let our greatest care be the comfort of others. In ministering lies self-forgiveness, and when we forget ourselves time forgets us." The old gentleman with the scythe-mower in other fields than those in which Tony works; he is untouched, and may some other hand than the Gusher's be required to chronicle any accident to one of the kindest, best fellows in the world. Here on the corner by the bank is Pat Shanley trotting down to his little educational establishment on Fourth avenue, and here is Frank Mordant and Lew Harrison and Bram Stoker, of the Irving troupe, and Jack Barnes. What sort of an Eden would it be with one of those lads blotted out? Coming back from this trip let us see what sort of an Edenless Eden we could build. We'll only take one group at this point, if done thoroughly, use up the Minkos, front, back and middle, and knock out the provincial. Here is Ida Vernon, faithful, fond, self-sacrificing sister; though the changing years—sick or well, in or out of an engagement—tending a suffering brother with a patient love that will be rewarded in Heaven. Here's little Alice Harrison, best of daughters. Was there ever a wish of father or mother that little woman could gratify that went unsatisfied? Never, I answer, for the Two Orphans. Here's Madame Ponsi, with anxious face, hastening down Fourteenth street. Most faithful of wives. Poor Sam is lying very ill, and the noble woman's heart is very heavy. And here's Mrs. Watson trying to smile as she tells me that the hard work of beating up adherents and making her forth-coming reading a success is impeded by the anxiety she feels for her little sick child at home.

Good Lord! and here's my Minkos. Let it reflect my own blessed image with the good of the country rendering me prematurely mature. In gathering statistics of the merits of men and the faith of females, let me not lose sight of my own case—a very doughnut of a case, with powdered sugar on. Sara Jewett says I ain't nice. I think she is, and that if she played a Scotch lassie and sang a Scotch ballad as sweetly as she used to, she'd captivate New York. And here's Mrs. Leland says I don't "write kind things." Well, bless her, I never wrote her name before to my knowledge. I wouldn't know her if I fell over her; but she's been a plucky manageress, and I have heard her greatly admired, and so I know

she's nice. And here's Selma Dolore, who has got it in her head I am not a stick of molasses candy. But I think she is as grateful and handsome as any woman I see on the street to-day—and cleverer than any man.

So, at peace with all the world, let me go tackle my tackle-stand with you all a merry, jolly Thanksgiving. THE GIDDY GUSHER.

Professional Dings.

—Xita's Last is a play just announced.

—Fulton Russell will join the Chamberlaine company.

—George K. Fothergill arrived in town on Saturday.

—Kate Davis has just introduced her specialties in Fantasia.

—A niece of Charlotte Cushman has joined the Lyceum School.

—W. E. Franklin has become advance agent of a Secretary company.

—Charles Frohman is in bad health and unable to attend to business.

—Florence Vallier has introduced two new songs at Koster and Bial's.

—E. H. Southern left last night for Troy with the Colled Black company.

—Bijou Heron has signed with McKee Rankin for his stock company.

—Frank Drew, the comedian, is managing an amusement hall in Statoga.

—Colonel Miller's play, Three Wives, is in rehearsal at the Union Square.

—Albert Leves made some of the dresses for the Adamless Eden company.

—The latest concert of Adonis Dury is to tour the Private Secretary.

—J. F. McGovern, of Boston, has joined the Houdou's Fantasma company.

—Philip H. Lehman and Everett Stuart have the Boston Maids for next season.

—Frank Connolly will remain at the Casino under the Armon management.

—Stuart Harrell has been engaged by Manager Barnett for the New York Maids.

—Ernest Avenue goes with Frank Gaud's company. Rehearsals begin next week.

—Henry Guy Carleton has a play that is going through a reading by Steele Mackaye.

—S. N. Nee has left the Inverness company and gone to his home at Colorado Springs, Col.

—Howard P. Taylor is consulting with Kate Claxton regarding a new play for that lady.

—Louis D. Kook, one of the Casino business staff, has recovered from his recent illness.

—E. A. Locke and Florence Elmore are at the head of a company touring Western New York.

—Eid Leidle joined the cast of The Private Secretary at the Madison Square on Monday night.

—A Fawcett was given to Heinrich Corred and his bride last night by a gathering of friends.

—J. P. Conyers, for a long time in Frank Chantant's support, will probably return to the company.

—Dec. 1, 2, 3 and the entire week of 5th are open dates at the Academy of Music, Charleston, S. C.

—Eugene Moore is in his 5th season with T. W. Keene. He is the Iago, Mercutio, Hamlet, etc.

—The Parlor Match illuminated a very large audience at the Academy of Music, Buffalo, on Monday night.

—J. E. Kellard joins the "Kingly Brothers" Around the World company in New Orleans on Monday.

—Wesley Simon returned from the West on Sunday morning, only to be laid up with a bronchial disorder.

—At the Lyceum there is a class in which "stage laughter" is taught. Max Freeman is the coaching hyena.

—Marie Danville has been especially engaged by Manager Barnett for the New York Ideal Opera company.

—H. A. D'Arcy goes in advance of Davidson's Colled Black company. F. B. Devereux will travel as treasurer.

—Should the New Park Theatre revert to Hyde and Bohman's hands they will probably make it a variety theatre.

—Professor Cromwell and his Art Entertainment will remain in and around New York during the entire Winter.

—The manager of the New Opera House at Frankfurt, Ky., has a few open dates for the better class of attractions.

—Walter Owen is engaged by W. H. Gilmore for his Canadian tour with Monse Crisno. Mr. Owen will play Noitrie.

—The Metropolitan Studio artists are busily engaged at the Academy of Music preparing scenery for new productions.

—Frank A. Heywood is conducting an orchestra at Bare Plain, Mass. His musical talent developed rather suddenly.

—Heinrich Corred will attend to the stage-management of Duff's Opera company until the new era sets in at the Casino.

—Max L. Clayton has been engaged as business agent by Manager Barnett of his New York Ideal Opera company.

—Dan Mason, the original Grocerman in Peck's Bad Boy, will star next season a farcical comedy entitled Two Pills in a Box.

—Manager P. Harris opened his season at Robinson's Opera House, in Cincinnati, 23th, with Callender's Colored Minstrels.

—Rice is turning a comic opera company to play the "chestnut" repertoire. They will fill special engagements on certainties.

—Lillied Arthur arrived in town on Tuesday and is at the Sturtevant House. He reports having had a good time in Montreal.

—The Hanley sisters have brought suit against E. E. Rice for arrears of salary due them on their Surprise Party engagement.

—Several prominent operatic artists were offered very tempting salaries to appear in An Adamless Eden, but none of them succumbed.

—Treasurer Smith, of the Casino, has just received two dramas from England. Both are in blank verse, and have never been produced.

—On Saturday night every seat in the Bijou Opera House was sold when the curtain rose. The speculators were all cleaned out. Wal-lack's received the overflow.

—The success of W. J. Ferguson is Colled Black is very great. His exception everywhere almost constitutes him the star of the company.

—Manager Barnett has secured some excellent people for the New York Ideal Opera company. Marie Danville is the latest acquisition.

—Frederick J. Long has abandoned all idea of taking A Friendly Tip on the road, owing to the interference of W. W. Kelly with the author.

—Uncle John Robinson's Circus has closed its season, and the greater number of its people have returned to their homes in Cincinnati.

—The extra Thanksgiving performances are a god-send to the disappointed people in the profession. Some very good cheap companies are touring.

—Notice to Quit will probably be sent on the road. Several people are after it. It was played for some time at the Surrey Theatre, London.

—The dramatization of Hugh Conway's book "Black Days," by the author, is nearly ready. Bidders are numerous and the competition lively.

—Mrs. W. T. Powell has succeeded her husband in the management of the Richmond (Va.) Theatre. All engagements will be carried out to the letter.

—Edwin Clary is writing an "emotional play" for production before the season is over. His engagement with M. B. Carle is not for the entire season.

—Robert Stempel is proceeding with vigor his action for damages against Henry Irving. It was rumored, but denied, that a compromise would be effected.

—David James, the English actor, is seriously ill. A gentleman recently arrived from the other side says he thinks the comedian has seen his last days.

—A double bill is given at Koster and Bial's this week. James Williams is arranging for a strong musical attraction that has never been produced here.

—Max Beauchamp is playing a comedy part with Louise Powermy. Carlotta Allen is reported to be doing some excellent work in support of the same star.

—The sale of seats for Dupree and Son, according to Leigh Lynch, customer good, and there is a prospect of the play running at the Square for some time.

—James Clapp, partner of Richard Fitzgerald, the dramatic agent, died suddenly on Friday last. He was well-known in the profession and much respected.

—On Monday John Stumm applied for an injunction to restrain J. B. Studdy from playing Monse Crisno at the Mount Morris Theatre. It has not yet been granted.

—Domestic Malady is on the road with a revision of his old standby, Escaped From Sing Sing, and is doing a very good business. Arden Smith is his manager.

—The handsome new Academy of Music, at East Sagamore, Mich., is nearly completed. It will be opened a week or two hence. Christmas and New Year's weeks are open.

—Arthur Forrest has received an offer from Boulevard to rejoin his company. As he is the leading man of Rankin's stock company, it is improbable that he will accept.

—Augustus Pizer is devoting all of his time to Off to Egypt. Offers of time are pouring in upon him fast, and he says the success of his venture is beyond his expectations.

—Moss Fisher, the comedian of the Corinne Houdoumin, is still under the weather. Pneumonia has left him in a weakened condition. He will go to Boston for a rest.

—McKee Rankin and his new stock company received a warm welcome on Monday night. Frank Herndon, J. J. Wallace and D. H. Rankin were recognized with old-time fervor.

—At the Saturday matinee of Pannemon, Pannemon, the leading man, had his hand seriously injured in the sword combat. Pressure against the combat have been made to the Hamilton.

—Charles Rice is looking after his brother Edward's interests at the Bijou Opera House, and has made things pretty lively for the double-bills. His agent is said to be better than John Duff's.

—J. W. Marx, business manager of the Wallack company headed by Sophie Eyre, says that it has been doing a large business. He says Miss Eyre becomes a great favorite everywhere.

—Elie Elshler and Frank Weston have been offered engagements by the Lyceum Theatre. By this time there must be at least a dozen leading men engaged, and quite a many leading women.

—Harry Lewis, formerly business manager of the Grand Opera House, Cincinnati, and a nephew of E. E. Rice, is now drawing his massive intellect to the science of bill-posting in that city.

—The Black Flag bill on the shelves of French and Son three years before it was produced, an also did Notice to Quit. McKee Rankin has the right for the United States and Canada for the latter.

—Miles and Burton have purchased Bluebird from Masters de Lazare, and the piece is now in rehearsal by the Orpheum company. They are desirous of bringing it to the Bijou after the Adamless run.

—At several city theatres complaints have been made over the non-delivery of press seats. One enterprising advertising agent has been devoted in retaining some of these seats for use by his family.

—When Nell Gwynne is withdrawn, Desiree will be put on at the Casino. Prince Methusalem is also in preparation. The first named opera goes to Philadelphia. Falke is doing remarkably well in Boston.

—Dr. D. T. Callahan, of San Francisco, has just completed a romantic play, which he has named The Latter-Day Saints. It is in four acts. Another play from his pen is in the hands of Frank L. Gardner.

—Samuel Colville says that every member of his staff—in fact, all his employees—are members of the Actors' Fund. If every manager acted as Mr. Colville does, the Fund would not need any benefits.

—A San Francisco gentleman who is collecting plays sent an order yesterday for a handsomely bound edition of all the dramas, farces, plays, etc., published by French and Son. They number nearly three hundred.

—J. Rachel Miller will be the star of the New York Ideal Opera company in place of William Taylor, whose engagements prevent him leaving the city.

—Miss Pymme is apparently making one plays one of which he hopes will suit him. He is still disappointed when he fails to secure the play by Henry Guy Carleton was to be produced at Wallack's.

—It is expected that Paul would probably change his engagement with Stephens before the date previously fixed. There is considerable speculation in the Stephens company, but the reason therefore is kept dark.

—Negotiations are in progress for a consolidation of the Carl Rose and Emma Johnson English Opera companies with a view to playing in England as well as the United States. All present nothing definite to be settled.

—There is no intention to the attendance at the Madison Square. The spectators are coming a horren. Frank Thomson has quite recovered his health. He resumed his part in The Private Secretary some days ago.

—While business of late has not been great with the Louis May Oliver company, the new is yielding a most profit. Not a thing worth doing during the Presidential season. The play, Duff's Girl, is said a success wherever presented.

—Robert Sumner, property-man of the Pavements of Paris company, whose Manager Bickley sent home from New Orleans, and almost immediately on his arrival in this city on Saturday. He was much respected in the profession.

—A company is being formed by Rice and Colford to give a season of comic opera at Boulevard, N.Y. The season opens on Sunday. They will be obliged to travel up and down by stage from the Hudson depot to their destination.

—Howard P. Taylor has co-written La Chatterbox for Mrs. D. F. Brown. The first production in the new stage will take place at Indianapolis on Monday night. Mr. Taylor left for Charleston on Sunday to superintend rehearsals.

—A gentleman has offered to join with Mike Wallace in starting the Comedy Theatre. If they succeed it will be entirely successful. Wallace thinks he could make a splendid team of it by leaving the audience to the level of Broadway.

—Albert G. Reed for eight years past manager with Maggie Mitchell, and Paul, August, who has been with Ed Smith, have secured the right to produce Henry Campbell's Colled Black in two under popular patronage. They open on Dec. 1.

—Arthur Giles has been engaged to play for a fortnight with Helen Jennings in the American Harpings. Mr. Giles is again for a very handsome part in a new play. Those of Paul, Vernon Jackson and Emma Carter are excellent themselves.

—Elsie Bayley was seen in Canada last week, and it is reported that he will return to the Metropolitan. Baltimore, Maine and several others of his company did not get their salaries. With about his last week, Mr. Bayley told that his future was much jeopardized.

—The Inverness company returned from Montreal on Tuesday. The play was with some success, the first two acts being very strong. It is likely that the last two acts will be rewritten, and that James M. Rankin will take the place on the road later. All salaries were paid up in full.

—It was intended to produce Carlotta's play at Wallack's at once, but the author failed upon through circumstances. So Mr. Wallack was induced to appear in A Bachelor of Arts. Victor Demand will be presented in about two weeks.

—The houses at the Casino have been very small. The management say that a bad blizzard is the chief cause of the failure of Wall Gorge. A well-known literary man told Manager McCull an original blizzard when he last presented during the opera, but the offer was not accepted.

—The following people have been engaged for the Colled Black company which Mrs. Davidson has formed: Louis Madison, E. H. Southern, H. H. Carle, C. W. Paine, W. A. Hopper, Lorenz D'Arcy, Charles Callahan, Marie Danville and Kate Rankin. H. A. D'Arcy will be business manager and F. B. Devereux, treasurer.

—H. Adams, the pianist, whose house is in Springfield, Ill., on Saturday night. A week later to visit John C. B. Gaudou's Zoo company. He was "left" on a two years engagement with the Standard Theatre Company, St. Louis. Next season Mr. Adams will present his new farce-comedy, The Summer Child.

—Max Beauchamp states that The Count, with Louis Powermy in the leading role, has proved a success. W. N. Griffith's interpretation of Doctor Valentin is highly commended, and Arthur Elton, on the Dan de Champs Valentin, is said to have a character quite as strong as Richard Mansfield's Baron Chivalier. The management is making a city opening.

—Manager Bidwell, of New Orleans, sends The Minkos an report of the methods of one Fulton, who has been improving and attempting to improve upon managers as the proprietors of the "Standard Theatre, New Orleans," and of "The New Orleans Amusement Bureau." Both are myths. At last someone Fulton, had left New Orleans for parts unknown.

—It is rumored that a boldness has sprung up between C. B. Fawcett and his leading help. On demanding payment, at amount of salary, a train pulled out from Galveston without detour. Our Galveston correspondent writes word Mr. Bishop's new play "If A Case of Vice is presented in managers, actors and others financially interested will have to reckon in A Case of Whore."

—Capit, a new fairy pantomime and extravaganza, will have its initial performance at Tony Pastor's Theatre next Monday. The 50thm, four in number; the Elliot Family of bicyclists; the Wood Family, English musical celebrities; Lloyd Clarence and Kate Ellsworth, burlesque artists, and sixty others, are to appear in the piece. There will be new scenery, fine costumes and properties.

—From all appearances, Manager McCull has made up his mind to yield in his dispute with the Armonos. He is on the alert for a city theatre. He has secured the Six Theatre for two months in the Spring. If it only he will regain it permanently. His suggestions promise to bring him in a good income, as he now receives royalties upon The Bragar Student, Falke, Queen's Lane Hand-bell and other opera.

BOSTON.

[illegible][illegible]

NEW ORLEANS.

The National club a large luncheon with Stevens and Pession's sisters. The current attraction is Her Alibi, which has been very successful.

The Craggs are a show in themselves, and their act meets with a perfect ovation at each performance. This is the last week of India.

Penne and Lillian Hinton were yesterday received here by the Arts Society. Miss Hinton is the daughter of the actress who played the part of Mrs. Hawthorne's Daughter, a new play by Annie Lewis. It runs till five in Arkansas. Lillian Hinton and Paul Anderson appear.

The "Gypsy" presents "William's Gipsyic Comedy of Humors." The company in this program will endeavor to the belief that Frank Churchill was in town last week.

J. K. Emmet opens to-night (Monday) at the Opera House, and will be followed, Dec. 1, by The Wings of Desire.

Items: Barnum and Forepaugh are at it again, as

PHILADELPHIA

McDonald's theater, 27th and Broadway, McDonald, manager; Crocker's Banker's Daughter on, presented Boston Howard's play, *The Banker's Daughter*, 27th, to last house.

Montgomery Theatre (Lake Turnhouse, manager): Mary Blanton to a large house, 27th, and last house with Georgia Carvan as Mary, 27th.

Washington on Irving Austin and Ben Langhorne at the Flammum received several recalls. The entire cast, including added to the well earned reputation which had gained.

From: W. J. Lewis, business manager of the Banker's Daughter Co., requested your correspondence to contact the manager, or report, that they had closed. He says they will play the entire season.—Mr. Richardson, manager of the Banker's Daughter Co., "When the Southern South was closed."

CLEVELAND

of man. Not aware of this principle, Mother Jones gave the very thing which defeated her own cause. She was not a prophetess, but a victim. She died. Mother Jones had dispatched word to her daughter to come immediately and assert her right as a woman. Margaret arrived, and, instead of dead, found her hated rival living and fondly loved by her husband. Mother Jones' devotion to her cause and total disregard of himself, one of the main aims of the movement, in this case had the fatal effect, and she expired, leaving first one her disinterested parent led off by those who had deceived her villainy. As I have said, in my dispatch, the other requires a sacrifice of some kind, and it may be of the body, or, within the element of success, and when it, the fair already engaged on this adaptation a fifth

COLORADO

[illegible]

CONNECTICUT.

[illegible]

NEW HAVEN

...the administration of these principles. Mother Mason, which dedicated her own sons by the name of Althos. Believing her victim has been distinguished word to her dignity and assert her right as a woman, and married to a distinguished man and family loved by her husband, she has attracted to Althos, and total self-sacrifice to the cause of the oppressed, and the final effect, and the woman has effectively gained her end and discovered her villainy. As I remember, the plan requires an unerring setting. It has, however, within a success, and when the first sign on this subject, a fifth

ALABAMA

George (Jake) Tammamian, manager, of the large eatery with, and fast home-Carson on May 19th, 1906, Joseph Martin and Ben Magnusson, Tom several recalls. The entire case as to the well earned reputation which was, business manager of the Banker's, invited your correspondent to contravene report, that they had closed. He was, business manager, Mr. Rockwood, of Mc. Broom co., and "When we did not, expect him."

SELMA

George (Jake) Tammamian, manager, of the large eatery with, and fast home-Carson on May 19th, 1906, Joseph Martin and Ben Magnusson, Tom several recalls. The entire case as to the well earned reputation which was, business manager of the Banker's, invited your correspondent to contravene report, that they had closed. He was, business manager, Mr. Rockwood, of Mc. Broom co., and "When we did not, expect him."

[illegible]

the Bunker's daughter, 17th, to centre (Jake Tammann, manager) a large audience 17th and last home Cayton & May Blom, Joseph Martin and the Magicians on Tm several results. The entire co- was to the well earned reputation which

NEW YORK MIRROR

PUBLISHED WEEKLY BY THE NEW YORK MIRROR COMPANY, 100 N. 2ND ST., N. Y. C.

Published every Thursday at No. 100 Union Square, by The Mirror Company, Inc., Proprietors.

HARRISON GREY FINE, Editor

Subscription prices: One year, \$5.00; Six months, \$3.00; Three months, \$1.50. Single copies, 10 cents. All payments in advance. The Mirror is supplied to the trade by all News Dealers and to the general public by all News Vendors.

Printed at the New York Post Office, at 100 Union Square, N. Y. C.

NEW YORK, NOVEMBER 27, 1914.

MIRROR LETTER-LIST.

Adams, J. W. (1)
Adams, J. W. (2)
Adams, J. W. (3)
Adams, J. W. (4)
Adams, J. W. (5)
Adams, J. W. (6)
Adams, J. W. (7)
Adams, J. W. (8)
Adams, J. W. (9)
Adams, J. W. (10)
Adams, J. W. (11)
Adams, J. W. (12)
Adams, J. W. (13)
Adams, J. W. (14)
Adams, J. W. (15)
Adams, J. W. (16)
Adams, J. W. (17)
Adams, J. W. (18)
Adams, J. W. (19)
Adams, J. W. (20)
Adams, J. W. (21)
Adams, J. W. (22)
Adams, J. W. (23)
Adams, J. W. (24)
Adams, J. W. (25)
Adams, J. W. (26)
Adams, J. W. (27)
Adams, J. W. (28)
Adams, J. W. (29)
Adams, J. W. (30)
Adams, J. W. (31)
Adams, J. W. (32)
Adams, J. W. (33)
Adams, J. W. (34)
Adams, J. W. (35)
Adams, J. W. (36)
Adams, J. W. (37)
Adams, J. W. (38)
Adams, J. W. (39)
Adams, J. W. (40)
Adams, J. W. (41)
Adams, J. W. (42)
Adams, J. W. (43)
Adams, J. W. (44)
Adams, J. W. (45)
Adams, J. W. (46)
Adams, J. W. (47)
Adams, J. W. (48)
Adams, J. W. (49)
Adams, J. W. (50)
Adams, J. W. (51)
Adams, J. W. (52)
Adams, J. W. (53)
Adams, J. W. (54)
Adams, J. W. (55)
Adams, J. W. (56)
Adams, J. W. (57)
Adams, J. W. (58)
Adams, J. W. (59)
Adams, J. W. (60)
Adams, J. W. (61)
Adams, J. W. (62)
Adams, J. W. (63)
Adams, J. W. (64)
Adams, J. W. (65)
Adams, J. W. (66)
Adams, J. W. (67)
Adams, J. W. (68)
Adams, J. W. (69)
Adams, J. W. (70)
Adams, J. W. (71)
Adams, J. W. (72)
Adams, J. W. (73)
Adams, J. W. (74)
Adams, J. W. (75)
Adams, J. W. (76)
Adams, J. W. (77)
Adams, J. W. (78)
Adams, J. W. (79)
Adams, J. W. (80)
Adams, J. W. (81)
Adams, J. W. (82)
Adams, J. W. (83)
Adams, J. W. (84)
Adams, J. W. (85)
Adams, J. W. (86)
Adams, J. W. (87)
Adams, J. W. (88)
Adams, J. W. (89)
Adams, J. W. (90)
Adams, J. W. (91)
Adams, J. W. (92)
Adams, J. W. (93)
Adams, J. W. (94)
Adams, J. W. (95)
Adams, J. W. (96)
Adams, J. W. (97)
Adams, J. W. (98)
Adams, J. W. (99)
Adams, J. W. (100)

The New York Mirror has the Largest Domestic Circulation in America.

Thanksgiving.

Thanksgiving falls at a propitious time. The stagnation which prevailed in theatrical business a few weeks ago has given place to bustle and activity. The reports of prosperity which reach us from various quarters indicate unmistakably that things have returned to the normal condition. It may be that the losses of the early season will be retrieved in a moment, but it is very good reason to believe that

the most profitable average will be struck before the season is finished.

This holiday, like most, will be celebrated by the profession with extra work. It is a fact significant of the strength of the Theatre as a social institution that double performances are required to supply the public demand for amusements whenever a universal "day off" comes round. And actors, who are thus obliged to multiply their labors while the rest of mankind are festively engaged, should find in this evidence of the substantiality of the pursuit they follow a genuine source of satisfaction. Moreover, while hastily looking their Thanksgiving turkey between the matinee and night performance, we think there are few among them, indeed, who cannot call up some good reason to share in the grateful sentiment supposed to permeate all classes on this particular date.

Barrel!

Manager McConnell, of the Haverly Theatre, Chicago, has transmitted to the Actors' Fund a sum of money representing the annual dues for one year of himself and all the employees connected with his successful establishment. Here is an example which we should like to see copied all over the country. The amount entitling the sender to membership is but two dollars; nevertheless, great difficulty has been experienced in securing a large enrollment. There are several thousands of actors, managers and other persons connected with the stage, and yet but a few scores have taken the trouble to pay into the Fund the trifling sum required to become a member. We do not account for this poor showing on the score of apathy or penuriousness, for we believe the profession generally feels an interest and takes a pride in this charity, and we know that as a class they are unselfish and generous to a fault. The only reasonable explanation of the matter is that the conditions of membership have not been properly placed before them. All that is necessary is to give or send two dollars to Assistant Secretary Baker, who will register the donor's name and return a receipt for one year's dues.

Two dollars is not much to pay into the treasury of the Fund once in twelve months. It is a sum within the means of everybody, from the star to the utility man, from the manager to the stage carpenter. Even if the giver should never require aid from the institution there is surely sufficient return in the right obtained to have a voice at the meetings of the Association, and in the consciousness of having personally contributed toward expanding the benevolence of the broadest and most christianly administered charity ever established here or elsewhere to care for the deserving sick and destitute of the profession. If all, or the greater part of the guild, would enroll themselves as members, the Fund would be annually in receipt of more than \$100,000—ample means for carrying on its glorious work—and the need of benefit performances would cease altogether. Under these circumstances no appeals for support would have to be made to the outside public. The money used for the good of the profession would be contributed solely by the profession. THE MIRROR earnestly urges upon those of its friends and readers who wish the Fund well to comply with the requisite provision at once, and become enlisted as members. A general adoption of our suggestion will produce splendid results.

False Standards.

We think we may without offense ask this question: Have not we, of the American theatrical world, been too ready to accept examples and methods from abroad without reference to their intrinsic value and fitness? In other words, have we not allowed foreign ways of management, acting and dramatization to be imposed upon us by authority and without due examination of the merits of the same?

Have we any standard, for instance, in that momentous field, the written drama itself? Or do we, on the contrary, ignore anything and everything of American origin in this respect, and turn our backs flat upon the recognition of home-made productions as of any account for reference, guidance or example?

Unfortunately, most of the dramas produced in this country lack the high tone, the regular construction and classic and impressive action which would entitle them to be looked up to as in any sense models of dramatic composition.

When the cue is taken from the French it may be claimed that Paris has a school of dramatic production founded on principles, however objectionable from a moral view, which are yet perfected aesthetically,

and present works finished, well-knit together and idiomatically chaste and terse.

In passing to the present English stage, however, we find no law nor measure. All is hither and thither, utterly neglectful of the classics of the language and wanting altogether in what we may call original perfection. The plays that flourish on the London stage are rather complications and pleasures from newspaper reports and continental plays ripped violently from the womb in an embryonic state, immature and disjointed, having failed to receive the mould and shaping of the creative hand.

Both of our foreign purveyors, the French and the English, thus failing to furnish to us a drama of high and genuine inspiration, may we not wisely consider whether we cannot do something for ourselves?

One cannot doubt that there are now lying in the chests of managers and on the tables of authors in this city original works which, if examined with the eye of unprejudiced intelligence, would comply with the requirements of the case, and provide for our stage a lively succession of fresh tragedies, comedies, burlesques and librettos that would outdo in aptness and aptitude for use, and quite equal in intrinsic merit, the importations which are huddled upon our managers and traffickers in plays so rapidly as to take away the very breath of the American producer who stands by expectant.

Personal



FISCH.—A portrait of Bertha A. Fisch is presented above. Miss Fisch is now playing Lady Nettle, in Adonis. She was at one time a member of Meljor's company and of Rice's Surprise Party. A few months ago she became the wife of Berrie Jarrett, treasurer of the Rice Burlesque company.

LEWIS.—Lillian Lewis is to star next season in an emotional play by a French author.

BOOTH.—Rachel Booth will remain with the Lywood company during the engagement at Niblo's.

D'ARCY.—Mrs. Lorena D'Arcy, nee Morehouse, is engaged for Davidson's Called Back company.

HANLON.—William Hanlon is in bad health and has been obliged to relinquish his part in Fantasma.

STAFFORD.—Members of William Stafford's family have joined him for a short sojourn in interior New York.

WITTING.—Edward Witting, manager of the Stafford-Foster company, has written a play entitled A Boston Girl.

HERON.—Bijou Heron made her first appearance for many months on Monday night at the Third Avenue Theatre.

PERRY.—Irene Perry has had her heart's desire gratified, and now introduces in Nell Gwynne her original song and dance.

DENNY.—William Denny, of Wallace's, desired to take Nita's First on the road, but has given up the idea for the present.

ROBERTSON.—Donald Robertson has taken the place in Boulevard's company left vacant by Joseph Haworth. He plays Molyneux in The Shaughraun.

RECEPTION.—The Barrett and Rhea Dramatic Club of Detroit, will on Friday tender a reception to Mrs. Rhea and her leading man, John T. Sullivan.

STANTON.—Adeline Stanton arrived in the city yesterday morning, having left the Ivanoff company. She appears to-day at the Madison Square Theatre in Clansquary.

KEENE.—On the first page of THE MIRROR is presented an excellent portrait of T. W. Keene, who is at present in the full tide of the most successful season he has ever known.

FRENCH.—T. Henry French will leave for England some time next month to spend the Christmas time with his father. But on each visit abroad he invariably spends most of his time in Paris.

KIMBALL.—Jennie Kimball was in town last week, bent upon getting an understanding about Kitten, the play she bought from Lyter and Weil, and which is now claimed by Marion Elmore.

MOROSINI.—The Thalia Theatre was packed to suffocation on Sunday night at the Morosini-Hulshamp concert. Mrs. Hulshamp will appear in two plays on Thursday night, and the house is nearly all sold.

NEVADA.—The exterior of the Academy of Music on Monday night was the scene of great enthusiasm. When Nevada left the stage door to enter her carriage, she received a flattering ovation.

CRANE.—C. G. Craig left Charlotte Thompson's company on Saturday; but has been specially engaged by her to play Rochester, in Jane Eyre, during the lady's coming season at the New Theatre.

JANUS.—It is thought that if Janus had made her debut in Canille the results would have been different. The press of Philadelphia and Washington have given her performance unqualified praise.

SCHWENK.—Hildegarde's programme of the eighteenth annual benefit of the R. P. O. Elks are being printed as souvenirs. The programmes are a paid long. Of course, they are in great demand. Some half-dozen colors of suits are used. Mr. Irving and his company will take a half-dozen or so home with them.

DAMON.—Dr. Damon was seen by a reporter at the Metropolitan Opera House yesterday. He was in a happy frame of mind over the success of his opera season, and said he surpassed his greatest hopes. While he admitted his defects, he laid stress upon his action in securing an even performance, disavowing the old principle of engaging a few great artists and neglecting the ensemble. Dates have been pouring in upon him. The receipts keep improving.

Novelties in Elocution.

The question of Elocution is always a vital one, and must interest the profession, as it is the main element of their business and the principal source of their earnings and success.

Among the most curious results developed by time is the discovery by the father of a deaf and dumb family in New England that communication can be secured by having the speaker utter his words with his mouth breathing upon the back of the hand of the deaf-mute.

This seems to supplement the comments THE MIRROR made in a recent article upon lip-reading, of which it gave two or three notable examples. Oral communication is always advancing toward a more remarkable phonetic triumph, and some forty years ago by a young lawyer who, sitting in his office in Morse's building with friends of an aesthetic and speculative turn, asserted that the days would come when spoken words would record themselves on some sensitive material laid upon the walls of the auditorium, thus making the actor, actor and speaker his own reporter.

This end implies such improvement in elocution as we contend for especially on the stage—clear, resonant and rhythmic; for it will be found in all attempts in science and art that rhythm is an essential condition.

"You ask me," says the celebrated tenor Sims Reeves, in a recent interview, "how I have been able to put such pathos and feeling into a song and make a great success of it, where other singers would fail altogether. It is because I have always studied my words. I have read them and phrased them in every possible way, asked myself what they meant, and interpreted them according to my feeling. I try this line and try that until I feel that I have struck the right idea. But I am never satisfied. Now-a-days singers do not study elocution sufficiently, if at all. In a recitative, for instance, the words are sacrificed to the music. In my method they are of equal importance."

And this applies aptly and directly to the stage. All other things being equal, or nearly equal, the best elocutionist, the actor who most clearly enunciates the text, will carry the day. Nothing more plagues an audience than to hear each word come forth pure, liquid and melodious; it imparts a charm to the thought which heightens its value and intensifies its enjoyment.

If the avowal of a foreign critic is to be accepted, we need have good hope of our future in this respect. The *Globe*, in a late article on "Nationality in Voice," declares that America, for the next century, will produce the finest singers in the world—although we may not accept so cheerfully the reason he gives for such pleasing consummation, which he says will be owing to "the semi-barbarous condition essential to such productions." The *Globe* does not specify these conditions; they are left to conjecture, and there we also must leave them for the present.

Forrest's Trap.

Forrest was naturally a target for playwrights, for he was the only actor of his day who commanded capital to any considerable extent. His annual income of \$25,000, as shown by his books, created a treasure-house which every wielder of a pen was eager to enter.

The result was a steady onset of MSS. toward the actor's study. To relieve himself he called in the services of an intimate friend, and it was at the reading by him of a play entitled Maxwell, the subject being Scottish history, that a correspondent of THE MIRROR was present.

As an example of the methods of the author, when a certain passage was reached the invited critic took in hand the manuscript, which was on folio paper, each page carrying some thirty lines, and drew his pencil down the length of a page, the occasion of doing which he explained by reading the first line: "You strike my feelings to the very core, sir."

This vital sentiment was expounded upon through right and twenty lines, when at the very bottom of the page came in the emphatic challenge: "Now draw your sword and let's battle!"

The critical referee reporting adversely upon a drama constructed upon this principle, the author insisted on reading the play to the tragedian himself. To this Mr. Forrest submitted with as good a grace as he could, and, listening with apparently close attention, applauded freely as the dramatist proceeded, and when he had concluded gave utterance to his dictum in the words: "A great play, sir—a decidedly great play!"

The author, in great ecstasy: "Then you will act it?"

"But for one difficulty."

"What is that?"

Mr. F.—You will remember at the end of the third act one of the principal characters is run through with a sword, and the curtain falls leaving the corpse lying at the back of the stage?

ARTHUR—I do, sir. I thought that the faint situation in the play.

Mr. F.—So it is, and there the trouble lies. To reach a proper climax it is necessary that the corpse should remain in the same place and position through the fourth and fifth acts.

ARTHUR—Where's the objection to that?

Mr. F.—By that time the corpse might begin to smelt!

ARTHUR—Well, then, can't we take it away at the close of the third act?

Mr. F.—Would never do. Must have it there, or there would be no climax.

ARTHUR—Do you think it would smelt much in so short a time?

Mr. F.—Dreadfully. No audience could ever stand it.

Author shown politely to the door with his play in his hat.

The Late Professor Goldberg.

Since the death of John Goldberg, the magician, on Saturday, several explanations have been given of his eccentric conduct and of the real position in which he stood. The authorities of Ward's Island would have hailed him as a pauper had not the Actors' Fund stepped in and claimed the remains, which it will give proper interment. Harry Miner visited the asylum and inquired into the circumstances of Mr. Goldberg's death. It has been found that he was entitled to a sum of nearly \$3,000, which would have more than covered his last necessities. His mania, as it is well known, was the signing of cheques upon books in which he had no deposit or credit.

Professor Goldberg was an expert mathematician. He was a deep student in his profession, and was a very clever performer. Hard work shattered his reason.

Letters to the Editor.

MISS WILEY'S POSITION.

SALT LAKE CITY, Nov. 17, 1914.

Editor New York Mirror:—I understand that an article has appeared in your paper to the effect, viz., that "a feeling of jealousy has sprung up between Miss Wiley, prima donna of the Carleton company, and Mrs. Jesse Furth, Mrs. Davis is to leave the company on account of the same," etc. If such is the case, it is entirely a one-sided affair, as I have heard nothing of it, and our positions are so widely different that such a feeling could not possibly exist with me, and I fully intend carrying out my original contract with Mr. Furth.

You have perhaps seen many articles in the Eastern papers referring to Miss Alice Norman as the prima donna of the Carleton English Opera company. The impression has been given that she held that position, but I held contract on previous engagements. That being the case, and I doing all the work, I could not, in justice to myself, allow such an impression to gain further ground. During our season of twelve weeks, Miss Norman has appeared fifteen times, and in San Francisco, where we played a most successful engagement of four weeks, she appeared only four times, while I played at twenty-eight performances.

We are meeting with phenomenal success everywhere. We play New York in February, when you will be enabled to pass judgment on us.

I am very truly yours, DORA WILEY.

Leading Prima Donna Carleton Opera Co.

CURTIS V. HUNT.

NEW YORK, Nov. 17.

Editor New York Mirror:—With your kind permission, through the unexcelled columns of your valuable paper, I would be pleased to make known the very grateful and startling confession that I have been discharged for incompetency from the M. E. Curtis company, after having and the "triumph" of appearing for two performances at the Arch Street Theatre, Philadelphia, on Friday, Small in the play of Spot Cash. I was engaged in this city on Wednesday afternoon last by Ed. Marble, and reached Philadelphia in time to witness a representation of the above play. On Thursday morning I was given a hurried and unsatisfactory rehearsal, of which Mr. Curtis, with whom I had the most important scenes, did not prevent himself. I was given no part from which to study, but was necessitated to memorize my lines from the manuscript of the play, and appeared that evening under adverse circumstances. I was informed that I caused Mr. Curtis much annoyance, owing to my apparent inability in the delivery of my lines, and that he was disgusted with my make-up and my acting, which I altered at the next performance upon his suggestions. I was wholly unable and very with the dialogue, and received the usual attention commensurate with a "buddy" in a one-act play. I thought but twenty-nine years of age, I have had an experience embracing ten seasons in the profession, and have appeared in the support of some of the most worthy stars in the dramatic business, and for the last few seasons connected with the companies of such gentlemen and critical managers as Henry, Bartley Campbell, Louis Harrison, John A. Stevens, Mr. P. Smith, etc., with all of whom I have at various times had the honor of sharing the management.

But Mr. M. E. Curtis has discharged me for incompetency. Again very respectfully, JAY HUNT.

Mr. E. Curtis was seen by a reporter at the Clarendon Hotel in reference to the complaint embodied in the letter published above. Mr. Curtis stated that Edward Marble sent Mr. Hunt to Philadelphia on probation, that if he was found unsatisfactory he should not be retained in the cast of Spot Cash; that Mr. Hunt copied his part from the manuscript and made a path failure in it; that he was given three days to study it up after his first appearance, and that he then showed no improvement. Mr. Curtis adds that the character appears in one scene of the first act and three scenes of the third act only. When Mr. Hunt left he did so in a friendly way. These statements were supported by Ed. Marble, W. A. Paul, Charles Robie and Charles Wing, who were all present.—Ed. MIRROR.

[illegible]

10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 8

[illegible]

A. ROEMER & SON.

The Largest Theatrical Mechanical Contractors
and Armors in America.

ALSO, CONTRACTORS FOR ALL THE PRINCIPAL THEATERS AND AMUSEMENTS
THEATRICAL ASSOCIATIONS.


Performers of the entire World's Amusements, etc., from the states of Jersey
and England.

Particular attention paid to Amateur Associations in and out of the city.
No. 8 Union Square, New York.

MODJESKA

'93 TOUR '94 A

For terms and rates apply to
FRED STICKLER, Manager,
6 West 44th Street, New York City.



J.B.D. INACO

STOCK COMPLETE.
LARGE ASSORTMENT.
SPLENDID STYLES.
LATEST NOVELTIES.
Special Rates to the Profession.
Samples and all measurements sent free on application.
J. B. DOBSON & CO.
120 BOWERY, NEW YORK.

A. J. COLE & CO.

SUCCESSORS TO
T. W. LANQUETTE,
THEATER DISTRICT,
187 Fourth Avenue,
NEW YORK.

MICHAELIS.

The most elegant costumes for ladies and children
made to order.
Current styles from pictures of the most celebrated
artists.
64 FIFTH AVENUE.

H. J. EAVES.
COSTUMER.
63 EAST 10TH STREET, NEW YORK.

To making up costumes to measure for sale or rental—
only low prices. Full sets of dresses for all the latest
costumes.
Amateur Theatrical and Opera Association furnished
to special orders.
SPECIAL NOTICE:—A few Dns. I will make up
latest stage, street and afternoon dresses. Ladies
who cannot wait stop up.

MME. P. A. SMITH.
Dress-Making in all its Branches.
Particular attention given to theatrical costumes.
117 WEST 45th STREET, NEW YORK.

124 FIFTH AVENUE,
DET. 17th AND 18th STREETS, NEW YORK.

ISAAC BLOOM - MANAGER
THEATRICAL REQUISITES.
Costumes made to order. Elegance, style and high
art combined.
Over thousand photographs, copies of original
pictures of actresses and modern costumes, to select
from.

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry.
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY,
Corner Courtland House, N. Y.


LARSEN
Theatrical Costume Designer
and Tailor
117 West 45th Street, New York
Phone 1171

THE REPORT OF THE PROFESSION.
EUGENE BREWER,
10 Union Square,
The cheapest refreshment house in the city.
ALSO BUTTERY SELLER.

RICHARDSON & FOOS.
THEATRICAL
Printers and Engravers.
113 FOURTH AVE.
New York Street, NEW YORK.

Most Complete Show Printing House
in the World.

NONE BUT THE BEST ARTISTS EN-
GAGED. FIRST-CLASS WORK ONLY.
Orders solicited. Estimates cheerfully given. All
orders promptly executed with accuracy and dispatch.
Address **GEORGE PATTERSON,**
Sales Manager, Etc.



GORDON & LANGE.
SCENIC STUDIO, 277 AND 279 S. CLARK
STREET, CHICAGO, ILL.
Largest in the United States.
Scenery for Opera Houses and Halls.
We do not advertise our Prices, but we will make
better money FIVE CENTS MORE than any Firm in
America. Write us and be convinced.
Over 250 boxes being put away; among them some
of the best in the United States.
Purest Paint and Theater Lights for oil, equal to gas.
All kinds of Stage Hardware and Supplies.

TRUNKS.
Our New XX
PROFESSIONAL TRUNK
For the reason of utility retains all of the BEST FEAT-
ures of the well-known
KNUDSON, McNAMARA AND TAYLOR
Theatrical Trunks, to which we have recently added
several new and valuable improvements, making without
question
The Very Best Trunk
We have yet produced. Descriptive list and prices fur-
nished on application.
C. A. TAYLOR,
117 West Madison Street, Chicago, Ill.

character, in legitimate drama, with great power and judgment. Intemperate habits cannot be said to fall in position, and she gradually passed from a star to become a member of the stock. Her last appearance was with John McCullough, in Louisville, she appearing as the Queen to his Hamlet. She complained of illness during the performance, but continued on the stage till the last scene, and finished her last, which were: "The drink, the drink! I am poisoned!" She then died, as is the business of the play; but with her it was actually real. She was taken to her hotel, and expired the next day. This was in 1874. Charlotte Campbell was a great favorite in San Francisco, and was a favorite for her manager, Tom Maguire. She first appeared here in 1874, and remained till 1877, appearing in such characters as Hamlet, Shylock, Richard III., Othello, etc.

San Francisco has had her share of performers who have died suddenly. Mrs. Elizabeth Hamilton was to play Cora in the play of *Picasso*, but failed to come to the theatre in the morning, and sent a note stating her death to the stage manager, J. H. McCabe, January 4, 1874. Mrs. Hamilton on that day had a very violent quarrel with her husband. She went to his room where he had been experimenting with some acids (being an amateur photographer), and drank some of them, and died that night from the effect of the dose. Indigestion was the cause of her husband's attack. She died in apartment of the first Henry Lind Theatre—furnished rooms being scarce in those days in San Francisco.

Richard Cranston, a young actor, killed himself in the Metropolitan Theatre, San Francisco, in 1874. During the performance he retired to his dressing-room and took laudanum. He then went into Edwin Thorne's room and said, "Good bye, Ned; I have done it. Give my love to your father." Ned took the vial from his pocket and sent for a doctor, but when he came it was too late. Cranston died in the theatre that night. He was a very talented but dissipated man.

Mrs. Batters, a very clever actress and handsome woman, died suddenly in rooms adjoining the Amphitheatre, corner Kearny and Commercial streets. Cause—heart disease.

On the evening of the 9th of August, 1875, H. J. Montague made his last appearance on the stage. It was his farewell benefit. The drama was *Father Time*. After the introductory scene, in which all the actors appeared, Mr. Montague walked on, looking painfully ill, and, after one or two sentences, asked the indulgence of the audience for a few moments, as he felt too ill to proceed. The curtain was rung down, and after a few moments' delay Mr. Barton Hill appeared and asked if there was a physician in the theatre; if so, would he kindly step on the stage as Mr. Montague was suffering from hemorrhage of the lungs. Several medical men responded. A few moments later Mr. Hill appeared and announced that it was impossible for Mr. Montague to proceed. He was removed to the Palace Hotel. On the 11th the physicians pronounced him well enough to act that night, but on morning of the 12th he died. His remains were taken to New York. The company with which he last played accompanied his body on the sad return journey.

I am indebted to my friend John H. McCabe for the information in regard to California incidents. He is a veritable walking dramatic encyclopedia in all matters pertaining to the show world.

William Barry, who was a great favorite, died in San Francisco in January, 1875. He had met "a few friends" on New Year's night, and partaken freely of the wine-cup. Going to his apartments, he took an overdose of chloral, went to bed, and "slept the sleep that knows no waking." Barry was a fine exponent of Shakespeare's clowns. One of his best parts was the Grave-Digger, in *Hamlet*. Charles Keen pronounced it the best he had ever seen, and offered Barry an engagement if he would accompany him to London—a great offer, which Barry declined.

With the sad ending of California's favorite comedian's life and my researches into the records of the sudden deaths of actors, on and off the stage.

Out, out, brief candle!
Life is but walking shadow—a poor player,
That struts and frets his hour upon the stage,
And then is heard no more.

Dr. Kane

The Madison Square Theatre Attracts Attention for Some Questionable Conduct.

THE PRIVATE SECRETARY AND GILLETTE'S SECRETARY THE CAUSE OF AN ADVERTISING WAR.

The *Courier-Journal* has received from the Madison Square Theatre, New York, a neatly printed communication which purports to be a warning against some person or persons not named, who, it is alleged, are unscrupulously attempting to enjoy the fruits of the latest Madison Square Theatre success. The *Private Secretary*. Among other things, this circular says:

- The so-called *Secretary*.
- It is NOT the *Private Secretary*.
- It is NOT the New York success.
- It is NOT the Madison Square play.
- It is NOT from the Madison Square Theatre.

At about the time of the receipt of this peculiar communication, a person calling himself Louis H. Cook, and signing his name as the representative of the Madison Square Theatre, arrived in this city and announced that he proposed to put up twenty-stands of bills conveying to the public the information contained in the circular sent to the *Courier-Journal*. This Mr. Cook was good enough to leave a note for the amusement man of this paper, requesting him to give The *Private Secretary* his attention on Sunday morning, if not before.

The motive for all this bustle is explained in the following extract from *Brown's Dramatic Times*:

"W. H. Gillette has made so much of a

success with his version of *The Private Secretary* that the Madison Square folks are multiplying companies to head him off. They will have four organizations on the road with their piece next week."

The *Courier-Journal* cheerfully complies with Mr. Cook's request for attention, and would have done so without such a request, since the facts set forth above embody a bit of managerial impudence not often seen in the theatrical profession. The implication is all directed against Mr. Gillette and his associates, and is to the effect that Mr. Gillette is an unscrupulous person, who has taken some mean, if not illegal, advantage of the Madison Square Theatre. As a matter of fact, Mr. Gillette has done nothing of the sort. At nearly the same time three versions of a recent German success were brought out in this country. One was produced in Boston, where it created a slight sensation. What has become of this version the writer does not know. The next version was produced in New York by Mr. W. H. Gillette, and was immediately successful.

Mr. Gillette called his version *The Secretary*. The third version was produced by the Madison Square Theatre, and was called *The Private Secretary*. The run of the preceding play at the Madison Square prevented *The Private Secretary* from being put on the boards as soon as it was ready; else this theatre might have anticipated Mr. Gillette. However, the two plays—*The Secretary* and *The Private Secretary*—were running in New York at the same time, and were each eminently successful.

Mr. Gillette—who, by the way, was formerly an attaché of the Madison Square Theatre—never claimed for his play any connection with that theatre, but has run it on its own merit. He does not even give the play the same name as that borne by the Madison Square adaptation. It, as Messrs. Mallory and Palmer's circulars set forth, the Gillette version is a piece of piracy, why do they not resort to legal methods to prevent its playing, instead of its present plan, which greatly smacks of blackmailing?

Mr. Gillette is to bring his play here next week. The Mallory firm announce that their play will appear here at a date later than that announced for *The Secretary*. Why they do this is not known, as they have no date at any Louisville theatre. The whole business is an impertinence to the public, the press, and to Mr. Gillette. It is impertinent to assume that the papers to whom the circulars are sent are ignorant and gullible enough to be taken in by the stuff. Mr. Gillette is a very good actor and worthy gentleman, and he is certainly entitled at least to cold professional courtesy, and in no way merits these insulting insinuations. The fact that his name does not appear on the Madison Square circulars may prevent them from being actionable; it certainly does not prevent their being impudent. If the new administration of the Madison Square Theatre is to be inaugurated with such conduct as this, it will not be long before that theatre will have lost its popularity and prestige.

Letter-Day Saints.

Dr. Callahan, of San Francisco, has just completed a romantic play in four acts, called the *Letter-Day Saints*. He has also another play, in the hands of Frank Gardner, who will produce the same in this city at an early date.

STAR THEATRE.
Lester Wallace, Proprietor.
Mr. HENRY J. HARRIS,
and the Lyceum Company.
THIRD WEEK OF THE ENGAGEMENT.
Monday and Tuesday, Nov. 24, 25.
TUESDAY NIGHT.
Wednesday, Thursday and Friday Evenings.
Saturday, Nov. 26, 27, 28.
MATINEE, Saturday, Nov. 26, 12 O'CLOCK.
PRICES: Reserved seats, 50c and 75c, according to location. General admission, 25c; gallery, 10c.

THIRD AVENUE THEATRE.
Fourth Street, next to Academy of Music.
Three Matinees this week Tuesday, Friday and Thanksgiving Day (Thursday).
AN ENTIRELY NEW C. COMPANY AND ENTERTAINMENT.
The Great, the Funny American Farce W. T. Bryant, Lucien Richmond, Edith Thomas, Mr. and Mrs. Harry Watson, Dr. Alex. Dyer, Minnie Brothers, Annie, Gledy, Harry and Keaton, Lillian Mandell, Frank Gould.
Extra Grand Performance Academy of Music, Thanksgiving night. Tony Pastor and a Great Company. Popular prices, 25c, 50c, 75c, and \$1.

THIRD AVENUE THEATRE.
121st St. and 122nd St.
EVERY EVENING THIS WEEK
WEDNESDAY AND SATURDAY MATINEE

Production of the new English drama by George C. Scott and Henry Ford.
NOTICE TO QUOTE

CHEAP PRICES. LADY USHER.
KINDER A RAIN, JOSE AND CHAY.
Advertisement on Private Leases.
Under the management of Mr. HENRY WILLIAMS.
Matinees Wednesday and Saturday.

Grand version of *Supper at the Theatre*.
THE SEVEN MAIDENS.
With LOUIS LESTER and a great cast.
Lions and Costumes in ILLUSTRATIONS.
Private boxes may be ordered in advance.

WALLACE'S THEATRE. Broadway and 34th St.

Sole Proprietor and Manager, Lester Wallace.
Wednesday Evening, November 24.
MR. LESTER WALLACE
will make his
FIRST APPEARANCE THIS SEASON
in his original character, HARRY JASPER, in the
brilliant Comedy,
A BACHELOR OF ARTS.

EVERY EVENING AT 8 P.M. SAT. MATINEE AT 2 P.M.

GRAND OPERA HOUSE.
Corner and Manager, Mr. Henry S. Ames.

THIS WEEK
CALLED BACK—original cast.

Every Evening and Wednesday and Saturday Matinees.

Next week—SHIPPED BY THE LIGHT OF THE MOON.

UNION SQUARE THEATRE.
Corner 6th Avenue, Proprietors.

EVENING AT 8. SATURDAY MATINEE AT 2 P.M.

A dramatic drama from the French of Adolph d'Ennery,
author of *Don Cesar de Bazan*, the *Ten*
Chapman, etc., entitled
SUPREMACY AND SILENCE.

Presented with new scenery, music and appointments,
and a cast embracing the principal members of the company.

NIGHTLY GARDEN.
Fifth & Canal St. Proprietors and Managers.

POPULAR PRICES AND ALWAYS CROWDED HOUSES.
JAMES O'NEILL,
or MONTE CRISTO.

MATINEES WEDNESDAY and SATURDAY at 2 P.M.

Extra Matinee on Thanksgiving Day.

December 1, J. K. Tildon's great success, LYNN WOOD.

BROADWAY OPERA HOUSE. Broadway near 34th St.
Manager, Miles & Horton, 1 corner and Manager.

Evenings at 8. Matinee Saturday at 2 P.M.

Continued success of
RICE'S BIG BURLESQUE COMPANY
and Mr.
HENRY E. DREW.

Supported by a cluster of artists, in a grand production
of the new and original, spectacular Burlesque
by William Gil, entitled
ADONIS.

Grand Chorus and Orchestra.
Seats secured three weeks in advance.

FIFTH AVENUE THEATRE.
Proprietor and Manager, JOHN STRATTON.
THE HALLIONS
or FANTASMA.

THE CASINO. Broadway and 34th Street.
Manager, J. K. Tildon.
CERES.
Admission 50c, 75c, and \$1.00. Reserved seats, 50c, 75c, and \$1.00. Every Evening at 8. Saturday Matinee at 2 P.M. Proprietor's personal Opera Company.
NELL GUYNE.
by the
McCAULL CONIC OPERA COMPANY.
Favorable comment after the performance.

MADISON SQUARE THEATRE.
Mr. M. H. MALLORY, Proprietor and Manager.

THE PRIVATE SECRETARY.

A NEW FARICAL COMEDY.

THEATRE COMIQUE. 34th and 35th Broadway.
Hammann & Hart.
THIS WEEK.
Edward Harrigan's new farical comedy,
INVESTIGATION.
Matinees Tuesday and Friday.

Green Theatre.

(Twenty-third Street and Fourth Avenue, N.Y. City.)
Admission: Academy of Music.
NOW BUILDING under the personal direction of
Mr. STEELE MACRAVE, founder of the MADISON
SQUARE THEATRE and inventor of the INVISIBLE
STAGE.

The NEW LUCERN THEATRE will be furnished
with many of Mr. Macraeve's latest inventions and
opened on or about Jan. 1, 1876, with a new play by
STEELE MACRAVE, author of *Harold Kirk*, *Rose*
Michel, *Woe at Last*, etc.

Lorena D'Arcy
IN
CALLED BACK.
Viola Allen.

LATE LEADING LADY WITH JOHN McCULLOUGH.
Pompon in *La Charbonniere*.
Address: SIMMONDS & BROWN.

Eugene Moore.
FIFTH SEASON WITH
THOMAS W. KEENE.

140 RUCKINGHAM, BARADAS, MANFREDI,
HORATIO, MERCUTIO, ETC.

Lilford Arthur.
ENGAGED FOR BUSINESS MANAGEMENT
Mr. Arthur has several good plays for sale.
Address: MASON.

Edwin Booth
Letters sent to address care Eye and Ear House.

Mary Anderson
ON TOUR IN ENGLAND.

Miss Lilian Olcott.
SUPPORTED BY
W. F. BURROUGHS
AND A COMPANY OF COMPETENT
ARTISTS IN THE LEGITIMATE.
Under the Management of
ROLAND L. TAYLEURE.

SEASON 1884-85.
Address: R. L. TAYLEURE,
24 South Fifth Street,
Brooklyn.

George Learock.

W. W. FURST.
MUSICAL DIRECTOR.

Miss Mamie Taylor.
SOPRANO.
WITH JACQUES KRUGEN IN DREAMS.
Address: N. Y. Mason.

Louise Rial.
Re-engaged in
CLAIRE AND THE FORGE MASTER.
Thanksgiving Week, with "Mendham's Company."

Louise Balfe.
LEADING BUSINESS.
Having resigned from "Clare Morris" Company, specially engaged for *ATHOLE* in *THE OUTCAST*.
Agents at 27, West Fourteenth Street.

Frederic de Belleville
THE SILVER KING.
Address: MINER'S PEOPLE'S THEATRE,
Or, as per signs.

Mark Smith.
AS THE BOGGAN STUDENT.
Colum, New York.

Charles B. Hanford.
Re-engaged season 1884-85 with
THOMAS W. KEENE.
Address: No. 24 F Street, N. W., Washington, D. C.

Marie Bockell.
PRIMA DONNA.
Samuel Reed.
COMEDIAN.
Bipon Opera House, New York.

Will J. Duffy.
Business Agent CARRIE SWAIN, under the management of Fred G. Moore, Season 1884-85.
Address: Mason.

De Wolf Hopper.
MADISON SQUARE THEATRE
IN MAY BLOSSOM.

Miss Sadie Bigelow
Address: N. Y. Mason.

Miss Adeline Stanhope
CAN ACCEPT SPECIAL ENGAGEMENTS IN OR
NEAR NEW YORK DURING SEASON 1884-85.
Address, 254 West Twenty-second Street, or Agents

Fanny Reeves.
Eugene A. McDowell.

Edna Carey.
MADISON SQUARE THEATRE.
Byron Douglas.
Web the PAVEMENTS OF PARIS. Season 1884-85.
Address: New York Mirror.

Thos. W. Keene
Address of communication
W. E. HAYDEN, Manager,
National Printing Company, Chicago, Ill.

Laura Joyce Bell.
PRIMA DONNA CONTRALTO.

DIGBY BELL.
Leading Comedian.
WITH JOHN A. McCULL, CARRIE, NEW
YORK. SEASON 1884-85.

Margaret Mather
J. M. HILL, Manager.

Marie Prescott
DISBURGED.
Address: 1014 10th Avenue,
New York.

Maggie Mitchell.
EN ROUTE.
Address: as per signs.

Elsie Devere.
SOUBRETTES AND BOYS.
DISBURGED.
Address: Mason, or get Box 34th Street.

Miss Sara Von Leer.
In Murray and Overton's Wagon of the Company.
SEASON 1884-85.
Address: New York Mason.

Miss Beatrice Lieb.
AS
CATHERINE DUVAL.
1884-85.

Vernona Jarbeau.
Specially engaged for
SIEBA.
STAR THEATRE, NEW YORK.

Effie Ellsler.
EN ROUTE.

G. Herbert Leonard.
AT LIBERTY FOR THE SEASON.
Address: Laska Club or Agents.

W A. Whitecar.
Leading Business with Almon.
SEASON 1884-85.

D. G. Longworth.
AT LIBERTY.
Address: Mason.

Edna Carey.
LEADING LADY
PLANTER'S WIFE

BARNETT'S

Original New York Ideal Opera Company.

FIFTH SEASON, 1884-85, COMMENCING DECEMBER 1, 1884.

ROLAND G. I. BARNETT,

Proprietor and Manager.

E. J. BARVELL,

Treasurer S. MAGNUS DAVIS,
J. SACHS HILLER.

Business Manager W. H. SEYMOUR,
Medical Director KIRTLAND CALHOUN.

Stage Manager
Assistant Stage Manager

The Company include the Following Eminent Artists:

Miss FRANCESCA GUTHRIE, Miss LOUISE SEARLE, Miss AUGUSTA ROCHE, Miss KATIE STOKES, Miss MATTIE DANIELLE,
Miss LILLIAN GREER, Etc., Mr. W. H. SEYMOUR, Mr. JAMES A. GILBERT, Mr. ELLIS RYSE,
Mr. STUART HAROLD, Mr. HENRY MOLLEN, Mr. O. KYLE, MR. KIRTLAND CALHOUN.

A chorus of 25 carefully selected voices. Entire New and Elaborate Costumes specially made for this company by VARNUM H. HILL, Essex Costume Parlor, Boston.

The Repertoire includes the following Comic Operas: NELL GWYNNE, GIROFLE GIROFLA, LA PERICHOLE, FANTINE, LA GRAND DUCHESSE, LA FILLE DE MADAME ANGOT, FRA DIAVOLO, LES CLOCHES DE CORNEVILLE (Chimes of Normandy), and all Gilbert and Sullivan's operas, besides three new French and German operas in active preparation.

Managers having open dates and all communications to be addressed,

S. MAGNUS DAVIS, Business Manager, Morton House, New York.

P. S.—Managers having made contracts with E. W. Arnold will please send particulars by telegram at my expense. ROLAND G. I. BARNETT, Morton House.

Open Time in New Orleans

BIDWELL'S THEATRES

DURING

THE GREAT
WORLD'S EXPOSITION.

THE WEEKS COMMENCING

December 7th and 14th, 1884.

Apply to D. BIDWELL, New Orleans.

OWENS'

Academy of Music.
CHARLESTON, S. C.

JOHN S. OWENS, Proprietor and Manager.
WILLIAM S. OWENS, Assistant Manager.
Business hours: Monday to Friday, 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday, 10 a.m. to 4 p.m. Address: 111 N. 3rd St., Charleston, S. C.

1884 SEASON 1885

THE HANLONS.

The New Spectacular Pantomime.

FANTASMA.

FIFTH AVENUE THEATRE, N. Y. CITY.

FRANK H. SCOTT, Proprietor and Manager.
Fifth Avenue Theatre, New York.

INDIANA.

New Music Hall.

CRAWFORDVILLE, IND.

Concerts. To be completed Oct. 1, 1884. Seating capacity, 1,000. Stage, 40 ft. Height of stage, 10 ft. House complete with all modern improvements. Free admission. Seating dates, "sharing terms" only. Address: JOHN S. MILLER, Managers, P. O. Box 174.

SEASON 1884-85

Barton Comedy Company

IN

RIPPLES.

F. D. NELSON and EBBIE BARTON

Supported by a

Company of Competent Burlesque Artists.

Managers having open dates will share address: F. D. NELSON, Manager, Box 1, Charlotte, Mich.

Harry Miner's Enterprises.

THE PEOPLE'S THEATRE.

HARRY MINER'S MINISTRY THEATRE.

HARRY MINER'S EIGHTH AVENUE THEATRE.

HARRY MINER'S NINE KING COMPANIES.

HARRY MINER'S AMERICAN DRAMATIC

DIRECTORY.

Address: HARRY MINER, 116 Henry, New York.

Third Annual Tour of

TWO JOHNS COMEDY CO.

Under the management of JAS. DONALDSON, Jr.

Presenting the best and most powerful dramatic

regiment travelling, composed of

LADIES AND GENTLEMEN OF ACKNOWLEDGED

ABILITY, SPECIALLY SELECTED

to fill the characters in that Famous of Funny Plays.

PETER RICE, Business Manager.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified

that

JANAUSCHEK.

IN HER PRONOUNCED SUCCESS.

MY LIFE.

A SUPERB COMPANY

CARRYING ITS OWN

Magnificent Scenery.

EDWARD TAYLOR, Manager.

Permanent address, 17 E. 14th St., N. Y. City.

Notice to Managers and Actors

KITTENS;

OR,

PLUCK BRINGS LUCK.

By OSCAR WEIL and FRED. LYSTER, has been

performed for

CORINNE.

And will shortly be produced. Any infringement of

this title will be prosecuted by the sole owner.

JENNIE KIRKLAND, Manager, Currier's Revue.

Morton's New Opera House,

PADUCAH, KY.

C. J. MORTON, Proprietor and Manager.

ALEX. KIRKLAND, Address: P. O. Box 40.

Summary by House, Albert and Tenney, St. Louis, Mo.

Address: 111 N. 3rd St., Charleston, S. C.

Business hours: Monday to Friday, 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday, 10 a.m. to 4 p.m.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

SPOT CASH;

Sam'l of Posen on

the Road.

Address: M. B. CURTIS,
Crawford Hotel, cor. 11th St. and 4th Ave., New York.

Florence Valliere.

KOSTER AND BIAL'S.

Special engagement commencing Nov. 10.

Elvie Seabrooke.

WITH MRS. BARKIN.

Thos. Q. Seabrooke.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

Address: 111 N. 3rd St., Charleston, S. C.

NEW ACADEMY OF MUSIC.

EAST SAGINAW, MICH.

WILL BE COMPLETED AND OPENED ABOUT DEC. 15, 1884.

Under the Management of CLAY & BUCKLEY,
MANAGERS OF SAGINAW VALLEY CIRCUIT.

THE FINEST THEATRE IN THE WEST.

No Theatre in this State can compare with it. Seating capacity, 1,500. Cost \$75,000. On ground four, Population, 10,000. Adjacent to Saginaw City—population, 17,000. Architect and builder, F. Wood, Saginaw, Mich.

OPEN DATES FOR FIRST-CLASS ATTRACTIONS ONLY. CHRISTMAS AND NEW YEAR'S OPEN.

Address: CLAY & BUCKLEY, East Saginaw, Michigan.

1884-85. LAVINIA SHANNON. 1884-85.

Especially engaged by Bruck and Dicken to create MADEIRA, the leading juvenile role in

LA CHARBONNIERE, with Mrs. D. P. BOWERS.

GILES SHINE

AS STAGE MANAGER.

WARNING.—Having purchased from Mrs. D. P. Bowers the drama entitled LADY AUDLEY'S SECRET, I hereby warn all persons from infringing on my rights. Play and title have been duly copyrighted.

NOTICE.—Have sold to Mr. Giles Shine all rights to play and title of LADY AUDLEY'S SECRET, dramatised for me by the late John Brougham, Esq.

LAVINIA SHANNON

Will star in LADY AUDLEY, season of 1884-85. Permanent address, 100 4th Street, S. E., Washington, D. C.

NOW "EN ROUTE."

HYDE AND BEHMAN'S

Operatic, Spectacular Minstrels.

Composed entirely of ARTISTS OF MERIT and thoroughly

equipped in every detail.

For particulars address

RICHARD HYDE,

Of Hyde and Behman, Brooklyn, N. Y.

SEASON 1884-85.

LIZZIE MAY ULMER.

In her beautiful and successful New England Ideal Play.

DAD'S GIRL.

Written expressly for her by MR. E. J. SWARTZ. Address all communications to:

GEORGE T. ULMER, as per route.

AGNES WALLACE-VILLA COMBINATION.

COMEDY, VARIETY AND BURLESQUE.

SAM. R. VILLA, Manager, Ridgewood, N. Y.

OPEN DATES.

Wake Up! Wake Up! Wake Up!

To Meet the Crisis and Break Up the

Dead-End in Theatricals.

THE PUBLIC WANTS AN ENTIRE CHANGE

IN ATTRACTION WHICH SHOULD BE

A PERFECT NOVELTY

A Satirical Comic Operatic Burlesque.

UNLIKE ANYTHING NOW IN THE MARKET.

It is a long handled whip which lashes the fol-

lowing people: want to see the last laid on at this

time.

POINTS.

1. An original plot, fresh, brisk and spicy.

2. Characters never seen before on the stage.

3. Scenery brilliant and taking to the eye.

4. Incidents abundant and rich in pathos.

5. Heavyweight and left without being swayed or

breaking any bones.

6. Music, strong, varied, catching and original.

7. In fact it is a square corner in dramatics.

8. In two acts. Can be